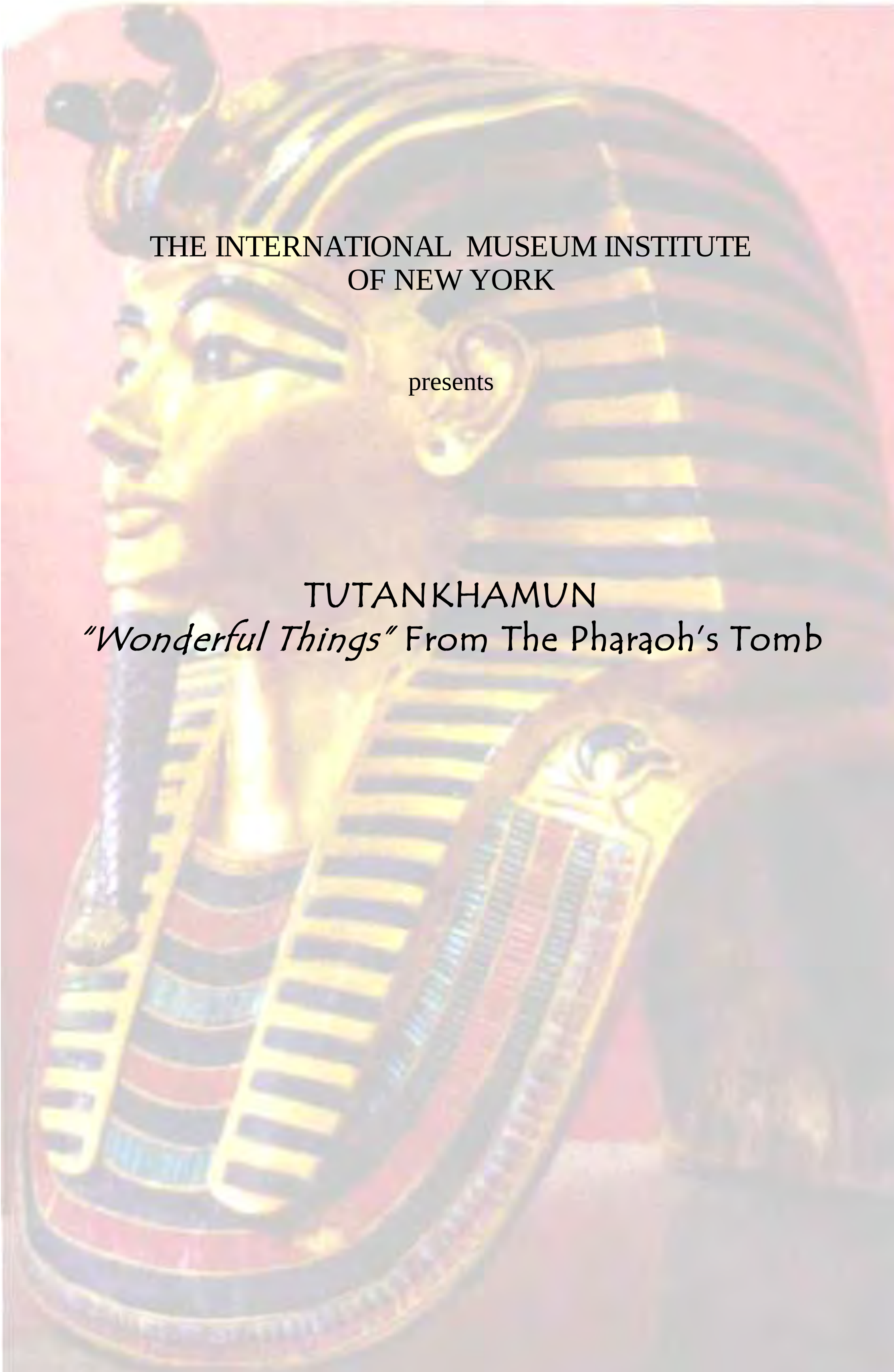


THE INTERNATIONAL MUSEUM INSTITUTE
OF NEW YORK

presents

TUTANKHAMUN
"Wonderful Things" From The Pharaoh's Tomb



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Ten years in the making, from the artisans of the Pharaonic Village in Egypt, the Field Museum, and the Metropolitan Museum of Art, this dazzling collection of reproductions of Tutankhamun's legendary treasures recreates the richest archaeological find of all time.

Accompanied by a lively text, 126 replicas of the pharaoh's sacred and personal possessions (including his magnificent state chariot, golden shrines, beds, thrones, jewelry, spectacular funerary mask, mummy case, and royal mummy) along with associated artifacts from the period surrounding Tutankhamun's reign reconstruct both the historic discovery of the tomb by Howard Carter and the life and times of Egypt's celebrated boy king.

An innocent puppet-ruler, Tutankhamun was caught in the midst of a dangerous and profound political, spiritual, and artistic revolution against the entire pantheon of ancient Egyptian gods by the first monotheistic religious cult in history. The pharaoh's much overlooked African heritage is explored, along with the religious magic of the sacred objects, and the infamous curse of Tutankhamun.



The exhibition is presented in 5 chambers, 1.) An introduction to Ancient Egypt, 2.) The archaeological discovery, 3.) The private pharaoh, 4). The public pharaoh and, 5.) The royal burial. The artifacts are elegantly displayed on pedestals of simulated Egyptian granite, a soundtrack of ambient music is also provided, especially composed to evoke the timeless mystery of the ancient tomb. Available in America for the first time to a whole generation, this classic exhibition vividly brings to life the enigmatic opulent age of 18th Dynasty Egypt.

Previous venues: 1996-1997, Insights Science Museum, El Paso, Texas, 1997-1998, Science Spectrum Museum, Lubbock, Texas, 1999, Cincinnati Museum Center, Cincinnati, Ohio, 1999, Kirkpatrick Science and Air Space Museum at Omniplex, Oklahoma City, Oklahoma, 2000, Lakeview Museum, Peoria, Illinois, Discovery Center Museum, Rockford, Illinois, 2001 Gulf Coast Exploreum, Mobile, Alabama, 2001 South Florida Science Museum, West Palm Beach, Florida, 2001, The Louisiana State Exhibit Museum in Shreveport, Louisiana, 2002, Crown Center, Kansas City, Missouri, 2002 Brevard Museum, Cocoa, Florida, Southwest Florida Museum of History, Ft. Myers, Florida, 2003, International Museum of Art and Science, McAllen, Texas, 2003, South Carolina State Museum, Columbia, South Carolina, 2004-2005, McWane Center, Birmingham, Alabama, 2005, Mary Brogan Museum of Art and Science, Tallahassee, Florida, 2006, Branigan Cultural Center, Las Cruces, New Mexico, 2006, G-Wiz Science Center, Sarasota, Florida, 2007, Montana State University, Museum of the Rockies, 2008, Lynx Gallery, El Paso, Texas, and the Charles H. Wright Museum of African American History, Detroit, Michigan, 2009, Inaugural Exhibition, Kentucky Center for African American Heritage, Louisville, Kentucky, 2010, Tennessee State Museum, Nashville, 2011, Midland Center for the Arts, Michigan, 2011.

5,000 – 12,000 square feet. Negotiable fee (with deposit) or revenue share plus roundtrip shipping insurance and round trip expenses for 2 curators during 4 to 5-day installation and takedown. Three to six-month venues. High security. CONTACT: Alberto Acosta, Curator, International Museum Institute of New York, 702.778.3451 or e-mail at iminy@cox.net.

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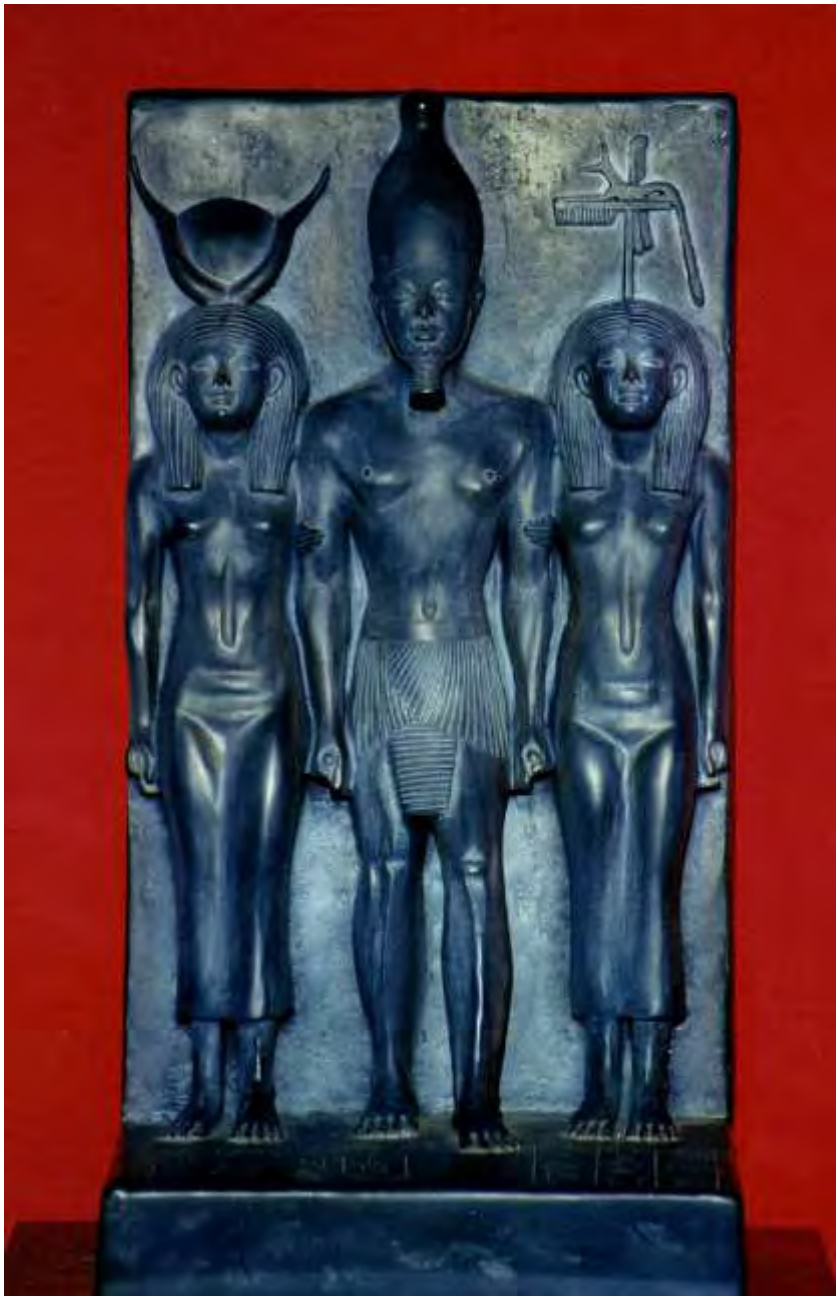
From 1961 to 1981 the traveling Tutankhamun exhibition from the Egyptian Museum, Cairo, toured the United States, Canada, Japan, France, England, West Germany, and the Soviet Union. After 20 years of wear-and-tear on the priceless objects (55 in all), the tour was concluded and the collection returned to Egypt. Superbly reproduced, this magnificent collection of 126 legendary artifacts faithfully preserves the grandeur and mystery of the most astonishing archaeological treasure ever discovered.



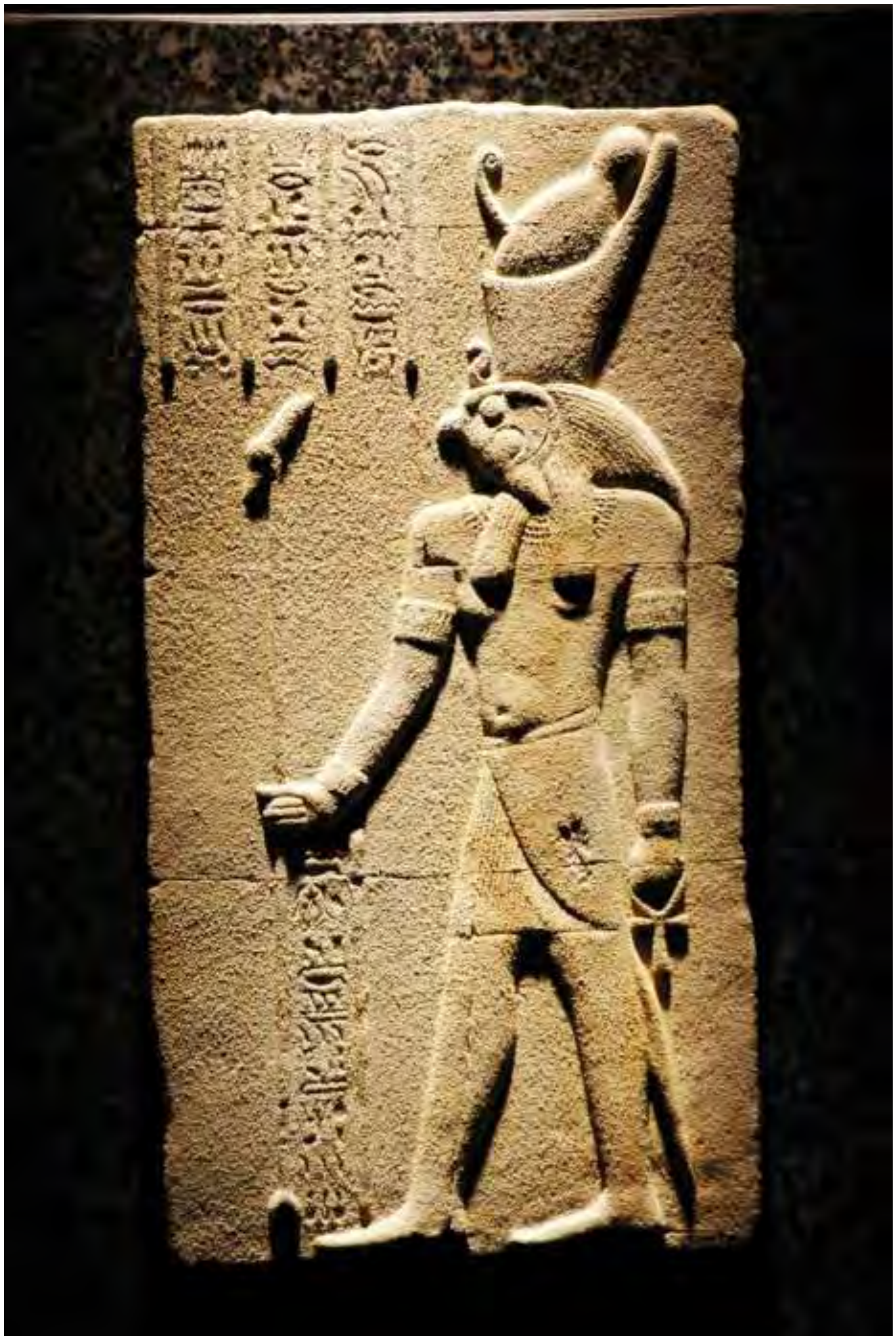
1. **Queen Ankhnesmerire and Pepi II**. Following the legendary reign of the gods, during the Old Kingdom (2575-2134 B.C.), a powerful Egyptian state was established which was to endure throughout a succession of some 30 royal dynasties. The pharaoh was regarded as divine, treated not as a king but as a god. The entire industry of the state, including its art and architecture, was primarily concerned with ensuring the pharaoh's eternal life after death. At the close of the 6th Dynasty (some 800 years before Tutankhamun's birth), the Old Kingdom came to an end with the death of Pharaoh Pepi II. A child pharaoh like Tutankhamun, Pepi II enjoyed a long reign which lasted for 90 years. Sculpted in translucent alabaster (calcite) to imbue it with a divine luminosity and dating from over 4,000 years ago, this ancient masterpiece ritually depicts the young pharaoh sitting on the lap of his mother, Queen Ankhnesmerire.

2-3. **Shield of Narmer Ceremonial Palette**. At the close of the Pre-dynastic period (c. 3100 B.C.), the scattered agricultural tribes of the independent dominions of Upper Egypt (with its southern capitol in the desert) and Lower Egypt (with its northern capitol in the rich Nile delta) were unified under the rule of a powerful chieftain from the south, King Narmer. Also known as Menes, he founded the 1st Dynasty and built the city of Memphis in the north for his capital. Commemorating Narmer's conquest, this 5,000 year old artifact is one of the oldest surviving historical documents. The 2 faces of the palette (here rendered separately) depict the pharaoh smiting an enemy with a mace while wearing the white *hedjet* crown of Upper Egypt and parading his conquered foes before him, wearing the captured red *deshret* crown of Lower Egypt. Adorned with heads of the cow-goddess Hathor, the palette was functional as well as ceremonial: the recess between the fantastic, intertwined necks of the 2 leashed panthers was used for grinding cosmetics.



4. **Triad of Mycerinus**. The monumental pyramids at Giza were constructed during the Old Kingdom as tombs for the 4th Dynasty pharaohs Khufu, Khafre, and Menkaure (Mycerinus by Greek tradition). Discovered in the Valley Temple of the pyramid of Menkaure as part of a series of 5 group statues, this splendid triad depicts the pharaoh dressed in the pleated *scendyt* Loincloth and wearing the white *hedjet* crown of the region. To his right stands Hathor, goddess of fertility and plenty, with her arm around his shoulder; to his left, signified by the emblem above her head, stands the tutelary deity of the 17th nome (a royal province of Upper Egypt, with her arm around his other shoulder. Representing a guarantee of abundance from this region for the royal cult, the triad (a common representation of a god as a family trinity) identifies the pharaoh as equal to the immortal deities proudly flanking him.



5. **Limestone Relief of Horus**. Derived from an early sky god, the principal ancient Egyptian divinity was Horus, the rising sun, represented as a falcon and personified as the pharaoh. The legendary son of Isis and Osiris, Horus was magically conceived after his father's death. While avenging the murder, Horus lost an eye which, presented as an offering to the dead Osiris, restored the god to life. Holding the *ankh* sign for life and carrying the divine *was* scepter, Horus is wearing the *pschent* (the double crown) of Upper and Lower Egypt. This relief characterizes the archaic, formal style of Egyptian art that preceded the radically realistic school of the New Kingdom.



6. **Alabaster Slave**. Primarily ritual in purpose, the art of ancient Egypt observed strict formal traditions, particularly the orthodox rule of frontality. Although frontally posed in keeping with the age-old standard, this exquisite sculpture of a nude woman wearing a coarsely braided wig is an example of the trend towards sensuous, naturalistic expression in human portraiture that was to culminate in the profoundly revolutionary Amarna style of art which appeared in 19th Dynasty Egypt (1550-1070 B.C.) at the beginning of the New Kingdom.







7. **Bronze Hand Mirror**. A luxury of the wealthier house, mirrors of polished metal appeared in Egypt during the Old Kingdom around 2500 B.C. The possession of a mirror, usually made of bronze or copper, once distinguished the upper classes from the lower ones. As early as 2100 B.C. it was written: *She who had to gaze at her face in water is now the owner of a mirror.* This graceful 19th Dynasty bronze casting dates back to the reign of Seti I, father of Ramesses the Great, around 1300 B.C.

8. **Monkey Kohl Pot**. The simian design of this small cosmetic vase made of green faience (a fired, glasslike paste of ground quartz) was very fashionable in ancient times among the wealthier Egyptians. This charming vial was used as a container for *kohl*, a black eye shadow consisting of a powder of ground malachite (hydrated cooper carbonate) or galena (lead sulphide). Moistened with water prior to its application, *kohl* was originally worn on the eyes to diminish the glare of the harsh desert sun and not as cosmetic adornment.



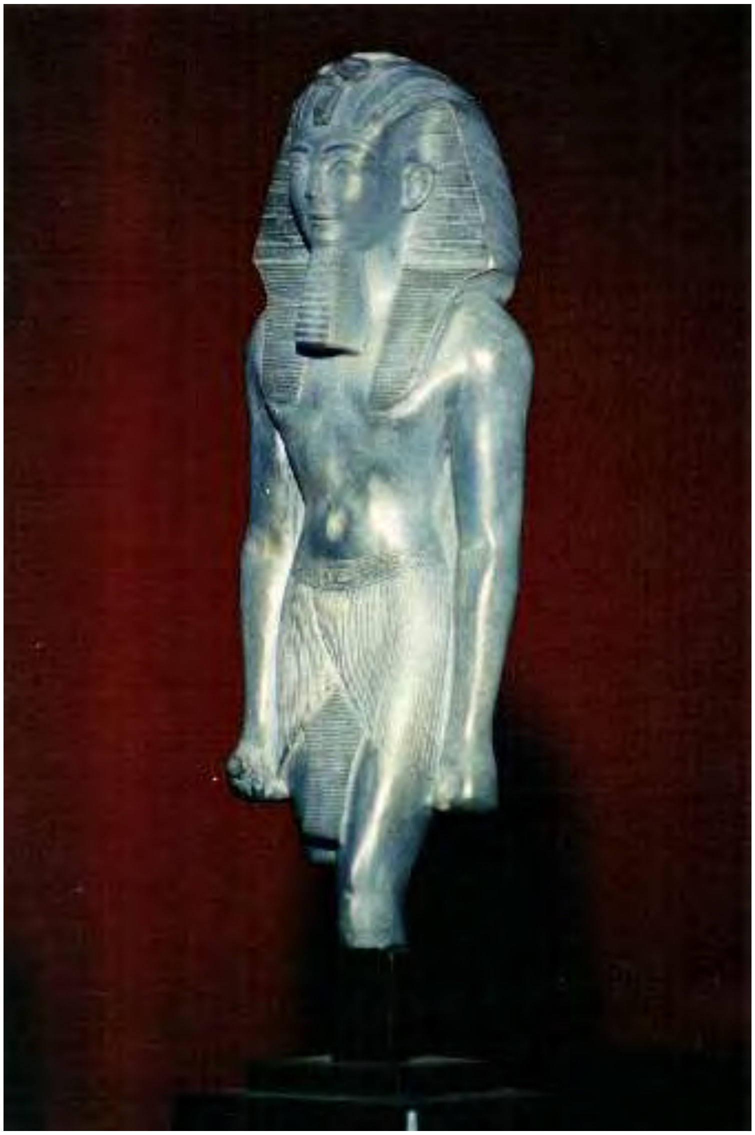
9. **Golden Cosmetic Spoon**. The inclusion in tombs of toiletries for use in the hereafter was a traditional practice. A fascination for cosmetics, stemming from Egyptian medicine and magic, included remedies for dry skin, aging, baldness, blemishes, and wrinkles as well as deodorants and cleansing creams. Combs, tweezers, *kohl* pots, and palettes for grinding cosmetics stand as a testament to the ancient Egyptians' fondness for beauty aids. This gilded wooden ointment spoon was fashioned in the graceful form of a bathing maiden, a classic motif for cosmetic containers in 18th Dynasty Egypt.



10-13. **Canopic Urns**. Arising from a passionate love of life, the mystical fascination with immortality in ancient Egypt led to a national economy centered around the production of ritual funerary equipment. As the sons of Horus, the 4 genies Imseti, Hapi, Duamutef, and Qebhsenuef were identified with the internal organs of the dead, which were separately embalmed and entombed in 4 ceremonial receptacles named for the town of Canopus where idols of the local god took the form of a rounded jar with the head of Osiris. Until the close of the 18th Dynasty, such jars typically bore stoppers with human heads. Eventually they came to be fitted with the heads of a human, a baboon, a jackal, and a falcon in the likeness of the sons of Horus. After the 21st Dynasty, when the organs were customarily returned to the mummy, nonfunctional miniature Canopic jars continued to be included ceremonially.



14. **Winged Isis**. The most revered of the ancient Egyptian goddesses, Isis was the legendary mother of Horus and both wife and twin sister to Osiris. When Osiris was murdered by his wicked brother Seth, Isis resurrected him by fanning the breath of life into him with her magic wings. Known as The Great Enchantress, she performed the first embalming rite in order to endow Osiris with eternal life. The classic image of this kneeling, winged goddess (here sculpted in the Amarna style) is delicately chased on the base of Tutankhamun's golden coffin and etched on the alabaster lid of his Canopic chest.



15. **Thutmose III**. Throughout the Middle Kingdom, the invasion of Asiatic rulers (known as Hyksos) along the Nile eventually spread to the capital at Memphis. After a century of humiliating domination by the foreign overlords, who exacted heavy tribute from the Egyptians, the remote Theban King Ahmose drove out the Hyksos, restoring Egypt to native rule and establishing the religious capital in the city of Thebes (center of the cult of the god Amun-Re) where he became the founder of the 18th Dynasty in 1550 B.C. His great-great grandson, Thutmose III, was perhaps Egypt's mightiest pharaoh. After overthrowing his regent stepmother, the powerful Queen Hatshepsut (who ruled for 20 years, attiring herself as a pharaoh with the traditional false beard), Thutmose III obliterated her name from her monuments. His many campaigns in Syria and Palestine established an extensive empire in Asia as well as Nubia (Sudan), infusing his traditionally isolated country with the cosmopolitan influence of outside cultures. With the reign of his great-grandson, Amenhotep IV (Tutankhamun's father) the vast Egyptian empire began to recede militarily. Here rendered to scale, this splendid statute of Thutmose III, a masterpiece of New Kingdom sculpture, was unearthed in the courtyard of the temple of Karnak.



16-17. **Lady Depet and Imenmes**. By the 5th Dynasty, the pharaoh had become less remote from his subjects while the priests who served him had grown in power. The pharaoh's supreme divinity in the solar cult was eventually limited by the priesthood to the role of living son of the solar deity, Re. Gradually, as the priests and nobles closet to the pharaoh began to be allowed the expectation of an afterlife, the belief spread to every person high and low. The tombs of New Kingdom nobles were decorated by the very same craftsmen who executed the pharaohs' tombs. Immortalizing an 18th Dynasty noblewoman and her husband, these delicately detailed reliefs came from the studio of the master sculptor Djhutmose during the reign of Amenhotep.



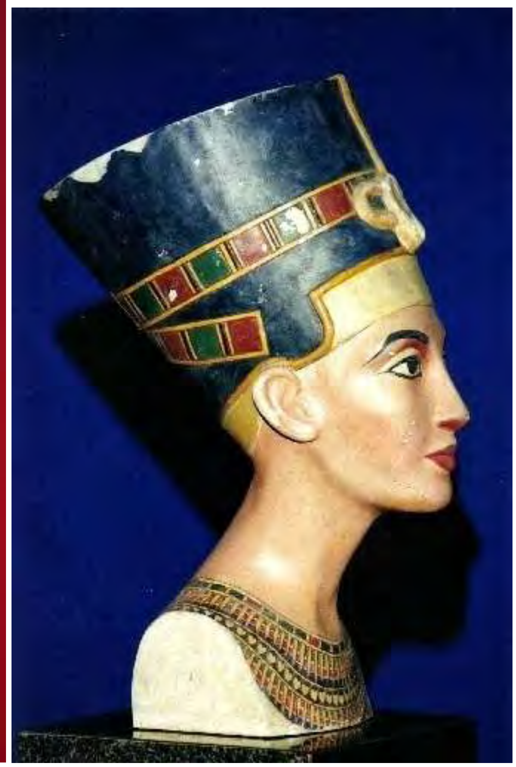
18. **Relief of a Noble Couple at a Banquet**. The studios of the talented royal sculptor Djhutmose were located in a lavish mansion in el-Amarna provided to him by the pharaoh Amenhotep IV. Its ruins yielded many fascinating masterpieces of ancient sculpture but his exquisite reliefs on the walls of the tombs at Thebes and el-Amarna provide remarkable glimpses of daily life during the 18th Dynasty. His delightful portrait of 2 noble guests at a banquet was found in the Theban tomb of Ramose, vizier to Amenhotep IV.



19. **Statue of Amenhotep IV**. In the 4th year of his 17 year reign, the 18th Dynasty pharaoh Amenhotep IV, along with his wife, Queen Nefertiti, heretically abandoned the ancient city of Thebes and founded a new capitol on the Nile at Tell el-Amarna. Midway between Thebes and Memphis, it was built on virgin ground at a feverish pace to serve as the seat of the pharaoh's revolutionary religious cult which rejected the belief in magic and worshiped one god, the Aton (or solar globe), as the sole source of creation and of life. A radical visionary, in the winter of the 5th year of his reign, the pharaoh changed his name from Amenhotep ("Amun is Content") to Akhenaton ("The Servant of Aton"). The father of Tutankhamun, he was the son and co-regent of Amenhotep III by his chief consort Tiye, the daughter of provincial Nubian (Sudanese) dignitaries. Wearing the blue Khepresh crown, he is depicted as a youth making an offering.



20. **Statuette of Akhenaton**. The Pharaoh Akhenaton's heretical desertion of the ancient and widespread priesthood of Amun ("The Hidden One") was associated with a sudden burgeoning of sensuality, realism, and expression in art known as the Amarna period. In a departure from established conventions, Akhenaton had himself and the royal family portrayed in highly stylized caricatures (here by the master sculptor Bek) with the exaggerated features of an elongated face, full lips, a narrow chin, enlarged breasts, and wide hips, suggesting to some Egyptologists an endocrine imbalance. Never before had a pharaoh been depicted in such a revolutionary manner. Within this bold atmosphere Tutankhamun appears to have grown up in the palace of the queen at el-Amarna. He was Akhenaton's only son, probably by Kiya, a favored secondary wife who appears to have died in childbirth.

21. **Nefertiti**. This painted limestone bust of the beautiful Queen Nefertiti (whose name means "The Radiant one is Come") was found in the workshop of the master sculptor Djhutmose in el-Amarna where it was utilized as an instructional model, hence its unfinished eye. One of the great sculptural masterpieces of all time, it was left behind when the city was evacuated. The regal Nefertiti was the Great Royal Wife and first cousin to the heretic pharaoh Akhenaton. The 3rd of their 6 daughters was Ankhesenamun, the half-sister and Great Royal Wife of Tutankhamun. As Akhenaton's co-regent, Nefertiti succeeded him briefly, apparently ruling under the royal nomen of Smenkhare. The enigmatic emergence of this name has suggested to some Egyptologist that Nefertiti fell from favor or left and was replaced as the royal consort at el-Amarna.



22. **Papyrus Vignette of Akhenaton, Nefertiti, and Meritaton**. The tough fibers of the flowering marsh reed known as papyrus ("the material of the Pharaoh") were used in Egypt since ancient times to make baskets, mats, ropes, and sandals while the pithy stems were cut in strips and beaten together to make paper. This portrait depicts the royal family making offerings to the radiant Aton.



23. **Face of Akhenaton**. Only 15 years after its construction on an empty plain, the pharaoh's magnificent new city, with its temples, palaces, gardens, and lake, was abandoned following the deaths of Akhenaton and Nefertiti. During the restoration of the polytheistic cult of Amun which followed, the orphaned Tutankhamun and Ankhesenamun were taken to Thebes and installed as Egypt's divine royal family. As if to eradicate all memory of the devastating theological crisis that had been imposed on Egypt, the names and faces of Akhenaton and Nefertiti were vengefully stricken from their monuments and their ambitious capital was deserted.



Tutankhamun's Treasures. The following spectacular reproductions f the most dazzling artifacts from the 4 chambers of Tutankhamun's tomb evoke not only the splendor of ancient Egypt but the intimate daily life of a young pharaoh as well. The 9 year old Tutankhamun ascended the throne around 1333 B.C. and reigned until his death about 9 years later. Offerings of seasonal cornflowers and mandrake fruit left in the tomb suggest that his funeral took place in early spring. Shortly after Tutankhamun's burial in 1323 B.C. grave robbers twice attempted to plunder the lavish treasures, but the tomb was quickly resealed and remained so for over 3,000 years until its historic discovery in 1922. When British archaeologist Howard Carter cleared the first hole in the sealed entryway and shined his light inside the dark tomb, his anxious patron, Lord Carnarvon, asked if Carter could see anything. "Yes," the archaeologist is said to have replied, "*wonderful things*."










24-25. **The Guardian Statues**. The Entrance to the Burial Chamber was guarded by 2 life-size wooden statues of the pharaoh. Virtually identical except for their headgear, the statue on the east wore the traditional *nemes* headdress; the one on the west wore the *khat*. Celebrating the pharaoh's partially Nubian heritage, both statues were painted with black resin, a color that symbolically associated the dark, regenerative alluvial soil of the Nile with the ebony skin of Osiris at the time of his resurrection. Highlighted with gilt details, each of the sentinel statues represented the pharaoh's ka, or soul.



26. **The Anubis Shrine**. Lord of the west and protector of "secret things," this majestic guardian of the royal necropolis was found at the entrance to the Treasury of Tutankhamun's tomb, mounted on a carry sledge. Recumbent on a gilt pylon richly decorated with a motif of hieroglyphic symbols associated with Isis and Osiris, the shrine contained the pharaoh's ritual embalming equipment. The image of Anubis was carved from wood and varnished with black resin, the ears and collar detailed in gold leaf, and the nails of solid silver. The eyes, made of alabaster and obsidian, were inlaid in gold fittings. The jackal god of the netherworld (known as "He Who Belongs to the Mummy Wrappings"), Anubis was evocative of the wild scavenging dogs that roamed the burial grounds of the Theban desert at night. According to legend Anubis was conceived when Osiris and his sister Nephthys (who was married to their jealous, vengeful brother Seth) accidentally mistook each other for their spouses in the dark. As the son of Osiris, Anubis presided over the rites of mummification and escorted the dead to their final judgment.



27. **Ankh Candle Holder**. Lying on the ground before the Anubis shrine, a small torch was found bearing an incised spell "to repel the enemy of Osiris (the dead), in whatever form he may come." In the Antechamber, gathered in a cluster on the feline funerary couch, were 4 bronze ritualistic torch and candle holders in the form of an ankh fashioned with humanlike arms, which Howard Carter described as "absolutely new in type." The candles consisted of twisted strips of linen dipped in fat. Originally stored in a chest in the Treasury, these lamps were apparently moved by tomb robbers and stripped of their original golden fittings.



28. **Head of the Divine Cow**. The entrance to the Place of Eternity (the Theban necropolis) was the legendary dwelling place of Hathor, goddess of the west. Hathor's manifestation in the form of the divine cow, owing to her origins in an ancient agrarian culture, is splendidly portrayed in this gilt wooden votive sculpture found on the Treasury floor between the Anubis shrine and the Canopic shrine, with its face to the west. The meaning behind the curious varnish of black resin on the neck and long majestic horns is a mystery.







29-33. **Golden Shrine and Tutelary Goddesses**. On the east wall of the Treasury stood a spectacular, gilded wooden shrine mounted on a sledge beneath a canopy and crowned with a frieze of solar cobras, of which Howard Carter was to write: *Facing the doorway – stood the most beautiful monument that I have ever seen – so lovely that it made one gasp with wonder and admiration.* Ritually decorated in sunken relief, the golden shrine housed an alabaster Canopic chest containing the embalmed viscera of the young pharaoh. Guarding the Canopic shrine on all sides (although carelessly placed with regard to their proper orientation) were the 4 gilt tutelary goddesses of the dead, each distinguished by the hieroglyphic emblem worn on her head. The liver was protected by Isis (crowned with a throne emblem), the lungs by Nephthys (crowned with a temple emblem), the stomach by Neith (crowned with an emblem of crossed bows), and the intestines by Selket (crowned with the scorpion emblem).





34. **Golden Panel of Isis and Nephthys**. In the Burial chamber, Tutankhamun's stone sarcophagus was sealed within a succession of 4 massive, gilded wooden shrines. The rear panel of the second shrine is incised in low relief with the images of Isis and Nephthys, the sisters of Osiris, each standing on a great collar (the symbol for incorruptible gold) while fanning their benevolent wings to provide breath for the pharaoh's revival. The inscribed incantation of Nephthys promises, "never shalt thou decay."



35-41. **Gilt Miniature Sarcophagus and Guardians**. Throughout the Old Kingdom, when the pharaoh owned all the wealth of the land, he alone could order the preparation of a stone sarcophagus (a Greek term for "flesh eater"), traditionally fashioned in the shape of a temple surmounted by a cornice. Cut from a single piece of stone, the pharaoh's massive yellow quartzite sarcophagus held the 3 coffins (one enclosed within another) that contained the mummy. Sculpted in high relief on each corner of the vault, the 4 tutelary deities stand guard against intruders by gracefully encircling the sarcophagus with their outspread wings. The top and sides are incised with columns of hieroglyphs and a single *udjat*-eye at the western end. A touched up crack running across the center of the heavy stone lid, which broke when it was first lowered onto the sarcophagus, hints at the unusual haste in which the pharaoh was laid to rest. Here watched over by the tutelary goddesses and guardian statues found in the other chambers of the tomb, this miniature sepulcher illustrates the conception of a pharaoh's tomb as a machine, not intended as a memorial to the dead but as a functional instrument of magic to ensure eternal life after death.



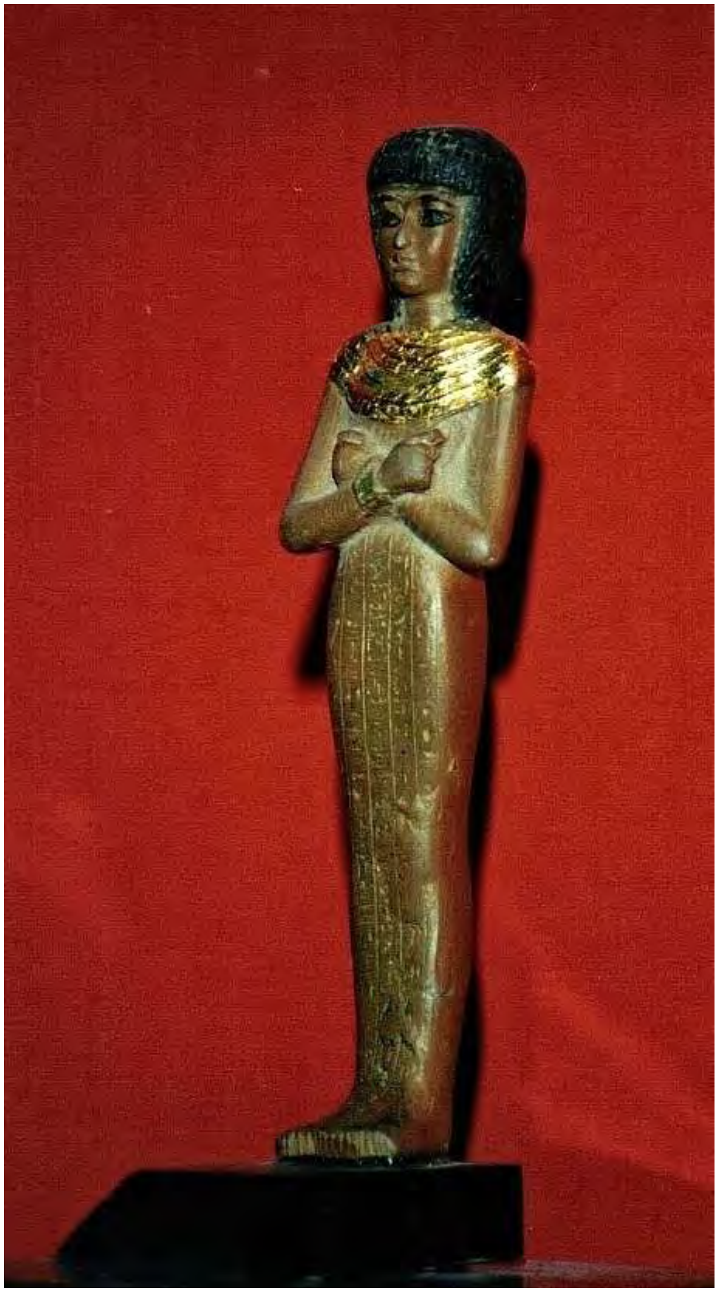
42. **Selket**. Of the 4 stunning tutelary goddesses, Howard Carter was to write: *Gracious figures with outstretched protective arms, so natural and lifelike in their pose, so pitiful and compassionate the expressions on their faces, that one felt it almost sacrilege to look at them.* Second only to Isis in her connection with divine magic and escorted by scorpions (whose emblem adorns her head), the enchanting goddess Selket (or Selkis) is associated with childbirth and nursing as well as with the magical treatment of scorpion stings. She was guardian of the genie (or angel) Qebhsenuef, who was identified with the pharaoh's intestines. Made of gilt wood and gesso, she is portrayed with her hair gathered into a linen kerchief. Over her pleated shawl and gown she wears an ornamental broad collar. The soft curves of her hips and stomach are distinctive of the Amarna style, but the sideways turn of her head, which faces a different direction that those of her 3 companion goddesses, defies the fundamental tradition of frontality in ancient Egyptian art. Her painted eyes, with their lifelike gaze, convey an eternal warning to anyone who dares to approach.



The Pharaoh's Curse. Undisturbed for over 3,000 years, when the silence of Tutankhamun's tomb was broken by Howard Carter and his wealthy patron, Lord Carnarvon, the public became enthralled overnight. As the diggers were breaking through the sacred seals of the royal necropolis stamped on the plaster wall securing the tomb's entrance, a cobra (the pharaoh's ancient emblem) entered Carter's house overlooking the valley and killed his pet songbird. The sudden death of Lord Carnarvon following the discovery instantly gave rise to rumors of a curse. Complications resulting from an insect bite the he nicked while shaving killed him before he ever got to see Tutankhamun unveiled. The lights mysteriously went out in Cairo when he died. At the same moment, at Carnarvon's estate in England, his terrier howled and dropped dead. A specialist *en route* to X-ray the mummy died suddenly. While visiting the tomb, an American railroad tycoon caught a cold and died. After suffering a breakdown, Carter's chief assistant died before the excavation was completed, and a noted French Egyptologist fell to his death following a visit to the tomb. Carter's death was not so swift; he lived to endure the shame and disappointment of being locked out of the tomb by the Egyptian government. Although he was later allowed to return and finish clearing the tomb (a task which took 10 years to complete), with his eminent patron gone Carter's notoriety waned, along with his resources for remaining in Egypt. His embittered final days in England were spent in lonely obscurity.



43. **Netjerankh**. From the western horizon to the east, the sun god's nightly journey through the subterranean Netherworld was divided into twelve dangerous regions, each representing one of the hours of the night. The guardian of the entrance to the 6^{th} region was Netjerankh ("The Living God"), a divinity in serpent form associated with the goddess Neith whose emblem is borne on its dilated hood. Aided by this mysterious minor deity, the pharaoh (as the sun god) always emerged on the eastern horizon every morning after his perilous passage. Found in the Treasury, this gilded wooden cobra with eyes of painted quartz bears an inscription proclaiming Tutankhamun "beloved of Netjerankh."



44. ***Ushabti* Figure**. From time of the late Middle Kingdom (2040-1640 B.C.) funerary mummiform figurines with a visible head were commonly buried in tombs to serve as substitutes for the deceased in the next world. This custom appears to be remnant from the dawn of Egyptian civilization when royal servants were buried with the potentates who owned them. Whereas the average burial included 1 or 2 *ushabti* (or *shawabti*) figures, 413 were found in Tutankhamun's tomb, most of them adorned with the archaic tripartite wig. Vertically inscribed on the body, a formula from *The Book Of The Dead* implores: *O ushabti provided to me! If I be summoned to do any labor in the realm of the dead…you shall present yourself on every occasion: "Here am I," you shall say.*



45. **Osiris *Ushabti***. The word *ushabti* means "The Answerer." Although the majority of these statuettes were stored in the Treasury and Annex, concealed in a niche in the eastern wall of the Burial Chamber was a gilded wooden figure of the pharaoh as Osiris, god of the afterlife, wearing the ostrich plumed *atef* crown surmounted by a solar globe. A deeply held belief, the legendary death and resurrection of Osiris grew out of the mystery of the annual drought and subsequent flooding of the Nile with its replenishing deposits of rich, black silt. To avenge his wife's accidental infidelity with their brother Osiris, the jealous Seth lured the god into a golden sarcophagus by offering it as a gift to whomever it fit, then cruelly sealed him in it and cast it into the Nile. The grieving Isis found the body of Osiris and hid it in a papyrus swamp, where she bore him a son (Horus). While hunting in the swamp, Seth came upon his brother's body and furiously ripped it asunder, hurling the pieces to the ends of the earth. With the help of Nephthys and Anubis, Isis devotedly gathered the parts together and assembled them into a mummy which was magically revived.



46. **Golden Flabellum**. Found in the Burial Chamber where it was left between the 2 innermost golden shrines, this regal fan was originally mounted on a long, gilded staff and fitted with 42 ostrich plumes hunted by the young pharaoh himself. Celebrating the young pharaoh's sporting nature and love of archery, one face of the chased wooden palm commemorates Tutankhamun's hunt in the desert beyond Heliopolis in his royal chariot while the opposite face depicts his triumphant return with his quarry. In court ceremonies this flabellum was carried by the exalted vizier Ay, fanbearer on the pharaoh's right.



47. **Golden Funerary Mask of Tutankhamun**. This radiant portrait of the pharaoh, with its youthful countenance and touching expression, was fashioned from 2 sheets of solid gold hammered into a faithful and striking likeness of Tutankhamun. The magnificent mask was found resting over the head and shoulders of the pharaoh's linen-wrapped mummy. Portraying the dead pharaoh as Osiris (ritually wearing the pleated false beard of divinity) was believed to be essential for his resurrection. Tutankhamun was only 18 or 19 years old when he died, possibly from a suspicious injury to his head. His untimely burial appears to have evoked a trace of sympathy from the hands of the artisans who crafted his funerary effigy. Depicting the nemes headdress crowned with the vulture goddess Nekhbet and the *Uraeus*-serpent *Wadjit* (symbols of the pharaoh's sovereignty over Upper and Lower Egypt), the gold mask was inlaid with exquisite detail work of lapis lazuli, carnelian, quartz, obsidian, colored glass, and *cloisonné*. First appearing on funerary masks of the Middle Kingdom and later incorporated into *The Book of the Dead*, the spell inscribed on the back and shoulders for the magical function of the mask proclaims: *You precede the Osiris Tutankhamun, he sees because of you.*



48. **Ceremonial Flabellum**. Providing the pharaoh with shade and a breeze in the arid desert climate was a noble station like that of a scribe. In court processions and religious rituals, ceremonial fans fitted with ostrich plumes were borne on long, gilded staffs by respected royal attendants. This stately fan was found lying on the Burial Chamber floor. The wooden palm is covered with dense gold sheet decorated with the pharaoh's twin cartouches bearing both the prenomen Nebkheprure and the nomen Tutankhamun. Following his official restoration of the Cult of Amun as the national religion, the pharaoh's original birth name of Tutankhaton ("Living Image of the Aton") was changed to Tutankhamun ("Living Image of Amun").



49. **The Golden Falcon**. The ancient hieroglyphic symbol for god was a falcon, the protector of the pharaohs. Rendered in 18th Dynasty style, decorated with painted *cloisonné* feathers and inscribed with a cartouche bearing the sovereign's prenomen, this dazzling image of the divine Golden Falcon would have associated Tutankhamun with the falcon-headed sun god Horus, foremost among the divinities. Most of the pharaoh's ritual figures were located in the Treasury where they remained undisturbed since the day of his burial. Tutankhamun's short life, primarily devoted to the costly restoration of the Theban temples that had been ravaged by his heretic father Akhenaton, was chronicled on a necropolis seal stamped 8 times on the plaster doorway to the long entrance corridor of the tomb: *Nebkheprure, Pharaoh of Upper and Lower Egypt, spent his life making images of the gods, who now give him incense, libations, and offerings every day.*



50. **Ebony Stool**. In ancient Egypt folding stools appear to have been used exclusively by men. Huy, the Egyptian viceroy of Nubia is portrayed on the walls of his Theban tomb overseeing the presentation of tribute to Tutankhamun by Nubian princes; included in the painting of the offerings is a folding stool with a stretched leopard skin seat. This delightful object, made of ebony inlaid with ivory in stylized imitation of a genuine folding camp stool, was found in the Antechamber of the pharaoh's tomb. The duck's head motif on the legs was typical of such furniture. Originally overhanging the corners were 4 golden paws which were apparently torn away in antiquity by robbers.



51. **Golden Bed**. Of the 6 beds found in the tomb, the most spectacular was the pharaoh's personal golden bed, recovered from the tangled debris of the Annex. The regal feline frame, with its elegant, leonine legs and ornately carved footboard, is made of gilded ebony strung with an elaborately woven mattress. The central panel of the footboard is decorated with a relief of the heraldic *smatawy* symbol (celebrating the union of Upper and Lower Egypt) framed by a pair of panels bearing a papyrus motif. Unlike the ritual funerary furniture, this piece showed signs of wear resulting from use.



52. **Ivory Headrest**. This elegant amulet, found in a box in the Annex, had a magical function. In the form of a headrest of unique design, it represents Shu, the god of the atmosphere, kneeling between the mountains of the eastern and western horizons and raising up the heavens. In Egyptian legend, this was the end of chaos and the beginning of the universe. Carved from 2 pieces of ivory coupled by a dowel secured with gold nails, this headrest was designed to support the pharaoh's head between the 2 horizons (in the status of the sun). Symbolizing the 2 mountains, the recumbent lions on the base are decorated with a rosette on each shoulder, a puzzling feature observed as far away from Egypt as Mesopotamia. A hieroglyphic inscription on the column behind the figure heralds: *The benevolent god, son of Amun, pharaoh of Upper and Lower Egypt, lord of the Two Lands, Nebkheprure* (Tutankhamun's prenomen), *given eternal life like Re*. Wound with strips of linen until comfortably padded, such headrests were used by the pharaoh when sleeping and were associated with resurrection.



53. **Dress Mannequin**. This life-size, stuccoed wooden effigy, carved and painted in a wonderful likeness of the pharaoh, was discovered behind the stack of chariots in the Antechamber. Wearing the yellow mortar headdress (reminiscent of Nefertiti's famous flat-topped crown) and constructed without arms, the figure has pierced ears and is depicted wearing a plain, white linen tunic resembling an undergarment. Its design suggested to Howard Carter that the portrait was a dress mannequin for Tutankhamun's robes, necklaces, and earrings. The red pigmentation of the face hints at the ancient mixture of both African and Asian heritage in the pharaoh's royal bloodline.





54. **Ankh Mirror Case**. Found in the Treasury where it had been stripped by the grave robbers of the silver mirror it once contained, this regal mirror case was fashioned of wood covered in sheet gold and embossed with both the royal and personal names of the pharaoh. Since the hieroglyphic ankh symbol for life (represented in the form of sandal straps) was also the symbol for mirror, the witty artisan who crafted this unique case was indulging in a playful pun. Within the loop (as in a cartouche), a hieroglyph of Tutankhamun's throne name, Nebkheprure, is incorporated into a sacred motif inlaid with carnelian, quartz, and colored glass. The design ritually depicts the creation of the universe with the birth of the sun god (Re), rendered as a scarab (kheper) rising forth from the primordial lotus (its corolla crowned by the neb basket). Although it might have been intended exclusively for funerary purposes, this delightful amulet may well have been one of the pharaoh's treasured personal belongings.



55. **Painted Linen Chest**. This painted wooden coffer, found in the Antechamber, was described by Howard Carter as "*one of the greatest artistic treasures of the tomb… we found it hard to tear ourselves away from it.*" Packed with sequined linen robes, a headrest, and golden court sandals, it was exquisitely decorated with intense scenes of hunting and war. The young pharaoh is symbolically depicted in his chariot, vanquishing both African and Asian adversaries. On the end panels he appears as a lion trampling his foreign enemies underfoot, a customary form of flattery to the pharaoh.





56. **Louts Lamp**. The fragrant (and narcotic) lotus plants growing along the Nile were beloved by the ancient Egyptians. In the graceful form of a large blue lotus flower framed between a pair of floating white lotus blossoms, this oil burning triple lamp was carved from a single piece of luminous alabaster. When found in the Burial Chamber, each of its 3 reservoirs still retained traces of oil. Mixed with salt to lessen the smoke, linseed and sesame oil with floating wicks of braided flax were burned for light. Utterly unique among the pharaoh’s stone vessels, the sophisticated, sinuous design of this delightful chalice belies its profound antiquity.



57. **Alabaster Perfume Vessel**. Extracted from flowers and various fragrant resins, perfumes were so treasured in antiquity that grave robbers were willing to risk gruesome execution in order to procure the valuable oils. First plundered for its precious metal objects, the tomb was soon raided gain and its fine perfume vessels emptied of their priceless aromatic contents. Howard Carter noted that some of the vases still retained the "finger marks of thieves on their interior walls." Carved on separate pieces of alabaster joined together, this fine amphora and its stand are flanked by 2 handles rendered in the traditional sma-tawy motif of intertwined papyrus and lotus. The neck is decorated with a relief of the goddess Hathor with lotus and a mandrake fruit hanging from her collar. Cartouches bearing the pharaoh's names and titles are incised on the vase. A pair of *ankh* signs with arms are holding the hieroglyphic symbol for dominion, while hieroglyphic tadpoles, rings or rope, and palm ribs signify 100,000 years times infinity. Found in the antechamber stacked with a cluster of similar objects, this vessel represented a wish for the pharaoh's long life and reign, imparted through its fragrant contents.



58-62. **Ebony Game Box and Casting Sticks**. One of the young pharaoh's favorite diversions was playing games of chance. Like many ancient Egyptians, he was particularly fond of the game of *senet* in which the movement of pawns on a checkerboard was decided by the throw of knucklebones or casting sticks. The religious text of the Book of the Dead refers to *senet* as one of the pastimes in the afterlife. Of the 4 game boxes found in the Annex, this one made of wood with ebony and ivory veneer was the finest. Recumbent on a leonine frame which rested on a small sledge, it was dismantled and scattered throughout the tangle of rifled objects in the crowded chamber. Inscribed with a band of painted hieroglyphs identifying the pharaoh as its owner, this delightful *senet* game contains a small storage drawer for the playing pieces and set of 4 casting sticks carved in the shape of a finger, along with an ivory board divided into 30 squares, 5 of which are incised with significant hieroglyphs. As traditional funerary equipment the game, already an ancient form of entertainment in Tutankhamun's time, eventually became a contest between the deceased and fate with immortality as the stake.



63. **Magic Chalice**. One of the pharaoh's personal treasures, this enchanting alabaster oil lamp went with him to his grave. Flanked by sculpted handles decorated with traditional images of Heh, the god of infinity, the vessel still bore traces of sesame oil when it was discovered in the Burial chamber. In the form of a lotus, its thinly carved inner walls cleverly concealed a painted scene depicting the great royal wife Ankhesenamun presenting her young husband with ritual emblems symbolizing hundreds of thousands of years. Otherwise invisible, the picture would appear through the translucent stone whenever the lamp was lit, as if by magic.



64. **Court Sandals**. Fashioned of papyrus fiber, leather, wood, and even sheet gold, some 93 articles of footwear were buried with Tutankhamun. The finest example is this elegant pair of sandals found in the Antechamber, packed inside of the painted chest. Made of wood with ornate marquetry veneer, the soles are decorated with the traditional images of captive African and Asian enemies, symbolically trampled with the pharaoh's every step.



65. **Royal Broad Collar**. Most of Tutankhamun's precious jewelry was stolen in antiquity by the tomb robbers. Throughout the 4 chambers and the tomb's entrance corridor, Howard Carter found over 200 ornaments and amulets (both funerary and personal) including collars and necklaces, pendants, bracelets, and rings, the majority originating from the Treasury. Although fitted with modern settings by Egyptian artisans, this splendid reconstruction of an openwork broad collar of faience beads and scarab pendants is in the classic Amarna style.



66-67. **Golden Dagger and Sheath**. A masterpiece of the ancient art of jewelry making, this magnificent royal dagger is fashioned of solid gold. It was discovered wrapped as an amulet within the linen bandages of the pharaoh's mummy where it had been ritually placed on his right thigh. Recalling the primitive origins of such weapons in Predynastic times, the base of the elaborately ornamental hilt is bordered with a formal rope pattern symbolically binding it to the simply decorated blade of hardened gold. The luxurious gold sheath bears a hunting scene in vibrant repousse (depicting hounds and lions attacking ibexes and a bull) embellished with floral motifs of Asiatic influence. Usually forged in bronze or copper, fine daggers made of gold were rare possessions too precious for anyone other than the pharaoh to own.



68. **Scarab Bracelet**. Found in the Treasury, this bangle of utterly unique design was apparently one of the pharaoh's personal ornaments (as opposed to funerary regalia). Dominated by a large scarab of gold openwork inlaid with lapis lazuli and flanked by matching motifs of mandrake fruit, poppies, and gold marquerites, the bracelet is fastened by sophisticated interlocking hinges with gold pins.



69. **Necklace with Falcon Pendant**. Inlaid with carnelian, turquoise, and lapis lazuli, this lavish amuletic pectoral pendant made of gold was fashioned in the form f a falcon divinity, clutching the symbols for life and infinity in its talons and supporting the solar disc with its head. Found in the Treasury, it represents Re-Horakhty, a consolidation of the 2 regional sun gods Horus and Re, traditionally associated with the pharaoh.



70. **Winged Scarab Pectoral**. The ultimate merging of such diverse regional conceptions of the solar deity as a falcon and a beetle is elaborately celebrated in this mysterious amuletic pendant of gold and inlay of *cloisonné* and semiprecious stones. Combining both views, this fanciful winged scarab is depicted clutching a lily, a lotus, and a pair of *shen* infinity signs in its talons while pushing a gold lunar barque with turquoise inlay (bearing the left eye of Horus associated with the moon) in place of the conventional emblem of the solar disc.



71. **Prenomen Pectoral with Lunar Scarab**. This amulet of gold inlaid with cloisonné and semiprecious stones was found enfolded within the linen mummy wrappings on the pharaoh's chest. Cryptographically representing the pharaoh's hieroglyphic prenomen Nebkheprure, the usual neb basket beneath the divine scarab Khepri has been replaced with the *heb* symbol for festival while the traditional solar disc above the scarab has been replaced by the lunar disc and crescent in an esoteric reassignment of their significance.



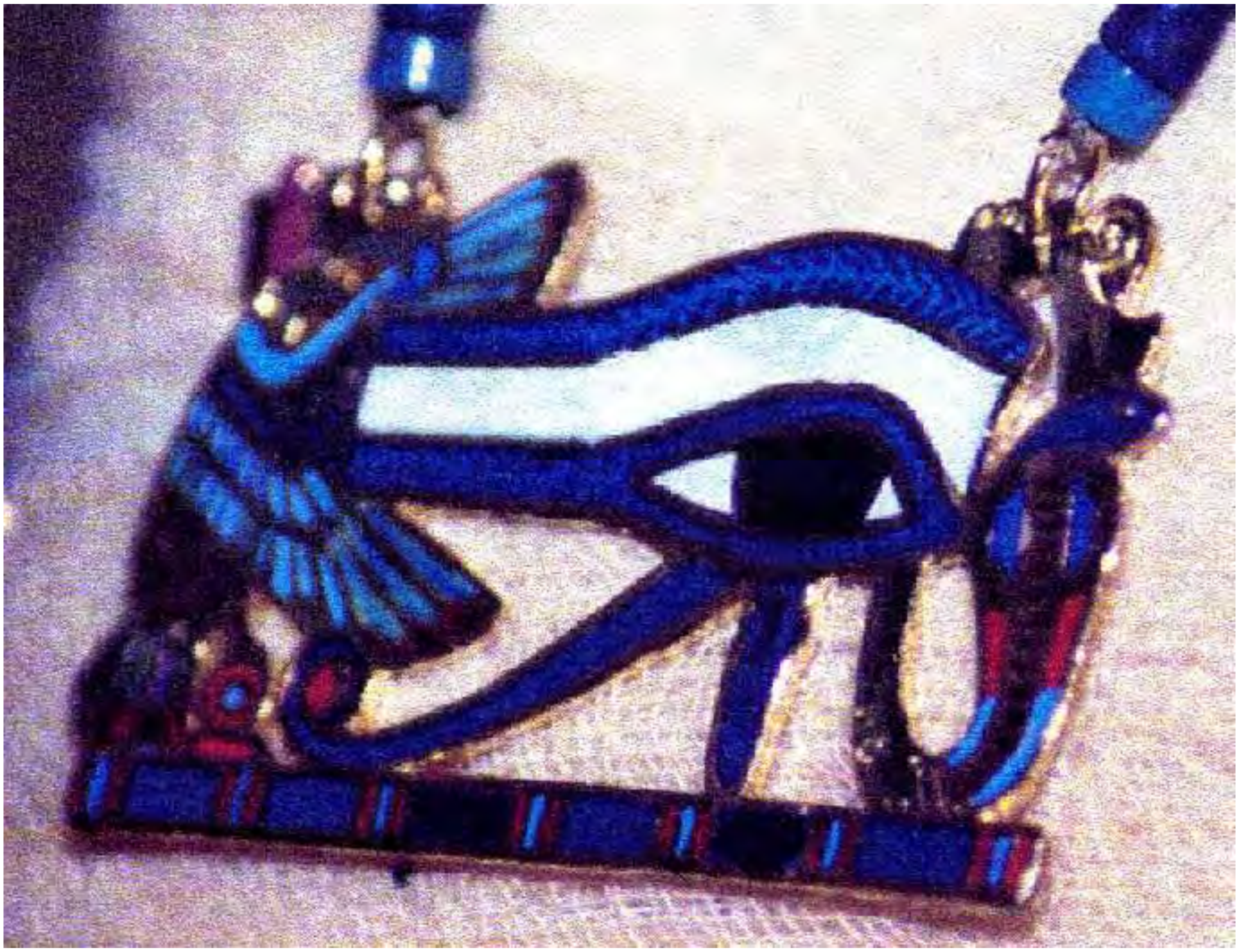
72. **Necklace with Winged Scarab Pendant**. Suspended from a gold chain with a simple gold counterpoise of floral motif, this intricate pectoral amulet of gold, silver, and cloisonné inlay was found stuffed in a box in the Treasury. It represents the divine solar scarab rising from a swamp represented by tassels of lotus and poppies. Flanked by royal cobras, the scarab is pushing the lunar barque which bears the left eye of Horus surmounted by the moon in both disc and crescent aspects. Within the disc golden figures of the gods Thoth and Re-Horakhty (respectively representing the moon and the sun) welcome Tutankhamun as a divinity.



73. **Pectoral with Scarab and Boat**. Depicting a scarab in a boat, flanked by a pair of royal cobras and supporting the solar disc, this pectoral ornament found in the Treasury is made of gold inlaid with lapis lazuli, turquoise, carnelian, and feldspar. It symbolizes the resurrection of a god.



74. **Winged *Uraeus* Amulet**. This exquisite golden amulet depicts the sacred cobra, ancient protector of the pharaohs. Representing the authority of the serpent goddess Wadjet over Lower Egypt (where she was worshiped in the Delta region), this pendant was found on the mummy of Tutankhamun, its graceful wings outstretched to shield him from harm.



75. **Necklace with *Udjat* Eye Pendant**. Symbolizing the right eye of the celestial hawk god Horus, this sacred emblem of the solar divinity was found enfolded within the mummy wrappings on the pharaoh's chest. Framed by the protective vulture and cobra divinities of Upper and Lower Egypt, this classic golden amulet, with its enigmatic gaze, was believed to have the power of resurrecting the dead. The elegant gold counterpoise of the necklace, inlaid with cloisonné, represents the hieroglyphic *tyet* sign (a girdle knot symbolizing the protection of Isis) flanked by a pair of *djed*-pillar signs symbolizing the backbone of Osiris as well as endurance.



76. **Prenomen Pectoral with Solar Scarab**. The pharaoh's prenomen Nebkheprure ("The Royal Manifestation of Re") is celebrated in hieroglyphic form in the design of this gold pendant found n the Treasury and decorated with cloisonné inlay. Emerging from the neb basket (cryptically alluding to the primordial lotus blossom), Khepri, the falcon-winged scarab god of the sunrise, is depicted pushing the solar disc u into the heavens, a symbol of the sun's daily rebirth and of the pharaoh's immortality.



77-79. **Funerary Necklace and Earrings**. Of a traditional design that was much in fashion during the 18th Dynasty, this stately 26th Dynasty necklace (with matching earrings) is made of green faience, ceramic disc beads, and gold plate. Dating from around 600 B.C., it appears to have been commissioned by the pharaoh Nekau as funerary jewelry for a noble subject. Although this antique jewelry has been fitted with modern settings by Egyptian artisans hoping to improve its value, the integrity of the original design is intact.



80. **Mummybead Collar**. Worn around the mummy's neck, this 18^{th} Dynasty faience mummybead necklace was traditionally followed by a shroud of necklaces and other jewelry reaching as far as the ankles. Over 33 centuries old, fine jewelry of this kind was highly prized by ancient tomb robbers.



81-83. **Funerary Collar and Earrings**. Commissioned around 600 B.C. by the 26th Dynasty pharaoh Nekau for the opulent burial of a noble subject, this luxurious collar is made of faience beads and gold cowrie shells. A common adornment by the 26th Dynasty, earrings were an Asian legacy and a recent novelty in Egypt during Tutankhamun's reign some 700 years earlier, particularly for men, who stopped wearing them after puberty.



84. **Cartouche Box**. Of the dozens of wooden boxes and chests of various sizes buried in the tomb, none escaped ransacking by the grave robbers in antiquity. Containing everything from linens and sandals to trinkets and cosmetics, 4 of these boxes were designed in the shape of a royal cartouche, representing a knotted loop of rope (a symbol of eternity) encircling the name of an exalted figure. The cartouche applied in ebony and ivory on the gilded wooden lid of this jewelry box signifies the pharaoh's nomen and titular: Tutankhamun, Ruler of Heliopolis of upper Egypt. As with most of his coffers, the box was originally secured with a cord which was wound around the 2 adjacent knobs and stamped with a seal. Hastily repacked by the necropolis staff after the ancient robbery, it was believed by Howard Carter to have once held some of the pharaoh's sacred coronation regalia. Found in the Treasury, the case contained a number of pieces of jewelry including a pair of large gold earrings, ornaments typically abandoned by young princes upon reaching manhood.



85. **Alabaster Flask**. The traditional art of carving fine stone vessels, which declined after the Old Kingdom, enjoyed a revival during the 18th Dynasty. Whereas the opulent sepulchers of other pharaoh's included thousands of such vessels, Tutankhamun's burial in an unfinished, borrowed tomb was comparatively humble. Among the 80 vessels entombed with hi, 2 elegant vases of this rare, elongated style (found in the Annex) were distinguished by their utter simplicity. Although they did retain residual traces of their long vanished contents, these proved unidentifiable. Made of the finest native alabaster (calcite), this lovely flask was decorated with bands of inlaid faience lotus petals representing the festive garlands customarily strung around pottery wine vessels at royal banquets and celebrations.



86. **Alabaster Wedding Chest**. In the Antechamber, this exquisite coffer was found lying open with its treasured personal contents undisturbed. Carved from a single block of calcite, it was engraved with the cartouches of both the pharaoh and the Great Royal Wife along with wishes for eternal life and fruitfulness. Inside the chest, wrapped in linen, were 2 balls of hair thought by Howard Carter to signify the royal marriage contract between the young Tutankhamun and his half-sister Ankhesenamun, which ensured his accession to the throne.



88. **Papyrus Vignette of Tutankhamun and Ankhesenamun**. Portrayed early in their reign, the young pharaoh and his wife are strolling in an arbor of floral columns. Her gesture of lovingly offering him bouquets of papyrus and lotus decorated with mandrakes (the fruit of love) suggest that it may have been a wedding portrait.





89. **Golden Ankh**. Part of the pharaoh's ceremonial regalia was this gilded wooden *ankh*, the hieroglyphic symbol for life. Ancient in Tutankhamun's time, the *ankh* was represented in the form of a sandal, the archaic word for which was similar in pronunciation. When held in the pharaoh's hand in the presence of his subjects, this traditional amulet would have identified him with Horus, the sun god.

90-91. **The Golden Throne and Ceremonial Footrest**. Majestically flanked by 2 leonine heads (representing the sacred mountains of the eastern and western horizons) and with armrests of winged *uraeus* serpents wearing the *pschent* double crown, the pharaoh's marvelous golden throne was found in the Antechamber underneath one of the bestial couches. Before it lays the sovereign's ceremonial footrest of inlaid wood, decorated with representations of the chieftains of conquered enemy lands who are "under his feet." The feline legs were originally joined by an ornamental grille of solid gold, fashioned in the heraldic *sma-tawy* motif of intertwined lotus and papyrus (the age-old emblem of the union of Upper and Lower Egypt), which was torn away in antiquity by the grave robbers. Cartouches on the armrests bear Tutankhamun's name in its earlier form, Tutankhaton, suggesting that it may have been his coronation throne. Fashioned form gold-plated wood inlaid with *cloisonné*, glazed terra-cotta, and semiprecious stones, the throne portrays on its backrest, in the typically relaxed Amarna style, an intimate domestic scene of the young royal couple. In a pavilion decked with flowers, beneath the life-giving rays of the heretical solar globe, the pharaoh (wearing the *hemhem* diadem incorporating 3 *atef* crows) is languidly reposing on his throne while the beautiful Queen Ankhesenamun tenderly anoints him with perfume.



92. **Royal Scepter**. Among the pharaoh's awesome ceremonial regalia was this precious insignia of his supreme authority, the *Aba* ("the commander"), fashioned on a wooden core overlaid with beaten sheet gold and decorated with *cloisonné* inlay of faience, lapis lazuli, turquoise, and carnelian. Ritual offerings were consecrated by the touch of this scepter, which symbolically imparted its sacred essence. It was found in the Annex where the grave robbers of antiquity apparently left it after removing it from the treasury. The staff represents a flowering papyrus stem surmounted by a blade embossed on one face with 5 sacrificial bulls in *repousse*, the other face bearing the inscription: *The benevolent God, the beloved, dazzling of face like the Aton when he shines, son of Amun, Nebkheprure, living forever*. Nebkheprure ("The Royal Manifestation of Re") was the pharaoh's prenomen, or coronation name. The hieroglyphic inscription on the scepter, as Howard Carter noted with interest, "suggests a compromise between the Aton and the Amun creeds."



93-94. **The Crook and Flail**. Sacred emblems of the god Osiris, the *heqa* scepter and *nekhakha,* also known as the crook and flail, symbolized the divinity of the pharaohs and were a crucial part of their ceremonial regalia. Found in the Treasury along with a smaller pair suitable for a child to carry, they are the only surviving examples of this classic Pharaonic equipment so widely depicted in paintings and sculptures. The staffs are made of heavy bronze covered with alternating sleeves of blue glass and gold, while the beads of the flail were wooden. Traditionally crossed over the chest when held, they appear to represent the ruler as a shepherd whose beneficence is formidably tempered with might.



97. **Ebony Child's Chair.** Of similar design to that of the golden throne, this small, uninscribed chair was found in the Antechamber. Elegantly constructed of African ebony joined with gold capped rivets and decorated with ivory inlay and gilt side panels depicting a pair of ibexes, it had a curved seat and short, feline legs. A typical piece of 18th Dynasty furniture, its presence I the pharaoh's tomb suggests that it was made for Tutankhamun as a child.



98. **Royal Sailing Vessel**. Typical of royal burials, the pharaoh's tomb included a fleet of 35 model boats associated with his mystic pilgrimages in the afterlife and representing both practical and ceremonial vessels, the finest of which were found in the Treasury. This picturesque sailboat appears to be a funerary model of the majestic craft that carried the pharaoh up and down the Nile.



99. **Royal Barge**. Lacking oars and a sail, this delightful wooden model is probably a likeness of a ceremonial barge, traditionally reserved for festivals and ritual events in which fleets of such boats were towed in royal processions, usually carrying exalted passengers.



100. **Pommel Statuette of Tutankhamun**. Inheriting a kingdom left in political turmoil by his heretic predecessors, the little pharaoh was vulnerable to manipulation by the very factions that his father Akhenaton had so ambitiously overthrown. With Tutankhamun's accession, the priesthood of Amun was quickly reestablished and the royal capitol was returned to Thebes, signaling the close of the Amarna experiment. A puppet ruler from the time of his boyhood, if the pharaoh, like his heretic father before him, developed a will of his own as he matured, it may have cost him his life.







101. **Statue of Tutankhamun with a Harpoon**. Wearing the red *deshret* crown of Lower Egypt, Tutankhamun is ritually depicted in this gilded hardwood statue as the god Horus, standing on a papyrus raft with his arm upraised to harpoon the evil, scheming god Seth in the form of an invisible hippopotamus (an image considered too dangerous for inclusion in the tomb). Discovered in the Treasury as a pair, sealed together inside a black wooden shrine and draped in linen shawls dating from the 3rd year of Akhenaton's reign, the statues may have been left over from a prior burial and reworked for Tutankhamun's. Sculpted in the graceful, animated Amarna style, the pharaoh is dressed in a pleated kilt with sandals and a beaded collar. In his left hand he holds a symbolic coil of rope for hauling in his prey. The statue is an allegorical representation of the innocence vanquishing evil in the form of the swamp demon. In actuality Tutankhamun's foes may have included his revered vizier and trusted Master of Horse, the "Divine Father" Ay. Father of the late Queen Nefertiti and the brother of the late Queen Tiye (Akhenaton's Nubian mother), Ay was the grandfather of Ankhesenamun, whose useful marriage to the pharaoh (his grandnephew) he probably arranged. Tutankhamun's untimely death, when he was just old enough to assert his independence, may have been a convenience to the factions that had controlled his rule since childhood. The aged Ay succeeded the young pharaoh only briefly, followed by the powerful general Horemheb, whose ruthless treachery thwarted the widowed Ankesenamun's attempt to remarry after Tutankhamun's death, ensuring the end of the heretic family (whose memory he sought to obliterate) and the end of the 18th Dynasty.



102. **Golden State Chariot**. Constructed of bent wood and leather to be both sturdy and lightweight, the chariot was introduced to the Egyptians by the Asiatic Hyksos during the early 18th Dynasty. Overlaid with gold foil and decorated with *cloisonné* inlay, 3 magnificent ceremonial state chariots were found tangled together in the Antechamber along with the first of the pharaoh's 3 undecorated hunting chariots, the rest of which were found in the Treasury. All were dismantled and their axles sawn in half to accommodate the narrow corridor leading into the tomb. Among the most splendid and sophisticated examples of an ancient vehicle, this lavish ceremonial chariot was reserved for state parades and royal processions. Its decorated inner panels are covered with gilded reliefs depicting bound Asian and Nubian captives and the elaborate wheels of strong, imported elm were originally fitted with rawhide tires. From its first appearance in Egypt in the 16 Century B.C., the chariot was associated with the majesty of the pharaoh.



103. **Golden Perfume Flask**. Surmounted by a tall, plumbed lid embellished with *cloisonné* work, this ornate flask was fashioned in the form of a double cartouche enclosing images of the pharaoh himself rather than his name. According to Howard Carter the ritual object (made of gold plated wood inlaid with glass, turquoise, red jasper, and quartz) was found in the Burial Chamber within the sarcophagus, although it now appears to have been discovered inside the doorway of the outermost shrine. Traces of residue in the 2 separate chambers confirmed that it was used as a container for unguents. Reliefs illustrating flasks of this design as offerings to the divine solar globe from the hands of the pharaoh Akhenaton (Tutankhamun's father) suggest its sacred function. On one face Tutankhamun is portrayed wearing the traditional pleated side lock of a young prince, while on the opposite face he is represented as pharaoh wearing the blue *khepresh* crown, his head traditionally inlaid in black, a skin color associated with the gods and regeneration as well as with the Nubian ancestors of the Amarnan royal family. The sides of the flask are decorated with identical images of Heh, the god of infinity, incorporated into multiple representations of the pharaoh's throne name along with customary wish for his reign to last for 100,000 years times infinity. The different images within the cartouches reveal Tutankhamun's progression from royal prince to immortal pharaoh.



104. **Scarab Amulet**. To the ancient Egyptians the ubiquitous sight of the scarab beetle rolling a ball of dung along the ground suggested the routine journey of the sun globe across the sky, thus it was adopted as the sacred symbol of their god Khepri, the rising sun. The word *kheper*, which meant both scarab and existence, provided 1 of the 3 hieroglyphic symbols for the pharaoh's prenomen, *Nebkheprure*. Decorated with inlay of lapis lazuli, this traditional scarab amulet bears the same ornate design as a magnificent personal bracelet of the pharaoh's found in the cartouche-shaped box.



105. **Lion Unguent Jar**. The serene pose of this recumbent lion, unusual in its time, first appeared in a pair of granite lions intended for the monumental temple built in Nubia (Sudan) by the pharaoh Amenhotep III. For 20 years after his death one of the lions remained unfinished until his grandson, the pharaoh Tutankhamun respectfully had it completed along with a proud inscription. Found in the Burial Chamber near the doorway of the outermost shrine, this delightful alabaster unguent jar (suggesting the age-old association of royalty with lions) may have been a ritual or sentimental commemoration of the young pharaoh's reverent act of devotion. Standing on 4 carved heads representing vanquished African and Asiatic enemies of Egypt (a recurrent motif among the sovereign's possessions), the vase is incised and stained with scenes of lions and hounds hunting bulls and ibex, surmounted on its swivel lid by a recumbent lion inscribed with the pharaoh's prenomen. The lion's decorative tongue of painted ivory matches the traditionally depicted tongue of the dwarf god Bes, whose head is emerging from a pair of carved lotus columns supporting the lid. The long desiccated contents of the vessel, once a luxurious aromatic balm, consisted of about a pound of animal fat infused with fragrant gum resins. Howard Carter found evidence in the tomb of "at least 350 liters of oils and other unctuous materials."



106. **Golden Leopard Head**. The pharaoh's ritual vestments included a sacred leopard skin mantle decorated with this ornamental head. Found in the antechamber, the object is fashioned of wood overlaid with gold, with features of inlaid colored glass and eyes of painted quartz. The ornament was worn hanging at the waist with the attached leopard skin over one shoulder whenever the pharaoh was called upon to officiate as high priest of all the gods. A painting on the north wall of the Burial Chamber depicts the aged Ay wearing an identically decorated leopard skin while performing his first act as Tutankhamun's successor, the ritual restoration of the dead pharaoh's senses with the symbolic touch of a sharpened *adze* to the eyes and mouth of the Osirine mummy. Known as "the opening of the mouth," this ceremony was customarily executed by the dead pharaoh's son to commemorate the participation of the god Horus in the resurrection of his father Osiris. As the great-grandfather of Tutankhamun's 2 stillborn children, the "Divine Father" Ay was the young pharaoh's heir; thus he was obliged to fulfill this priestly function at his predecessor's funeral. Once banned by Akhenaton as barbarous, the possession and ritual use of such leopard skins suggests the extent to which his heretic influence had been abandoned during his son's brief reign.



107. **The God Ptah**. During the Old Kingdom when the pyramids were built, Memphis was the royal capitol of the pharaohs. Long before Amun-Re became the local tribal god of Thebes, the patron deity of Memphis was Ptah. Among the oldest of Egyptian gods, Ptah was traditionally the protector of artisans and craftsmen. By proclaiming the names of everything that exists, this most ancient and supreme divinity conjured the universe and the gods into being. Predating the ingenious creation concept of a solar deity issuing forth from the primordial lotus, the enduring Ptah encompassed the other gods within his divine essence. Found in the Treasury, this gilded wooden figure is shrouded in feathers and holding a staff bearing the hieroglyphic symbols for life and stability. The black varnished pedestal on which it is mounted is inscribed: *The benevolent God, Nebkheprure, son of Re, Tutankhamun, ruler of Heliopolis of Upper Egypt, beloved of Ptah, lord of truth, given life everlasting.*





108. **Tutankhamun on a Funerary Bed**. The unexpected death of the young pharaoh in 1323 B.C. was mourned throughout Egypt. Except for the busy necropolis workshops, all labor halted and a period of ritual fasting was observed in addition to which the pharaoh's men stopped shaving until his burial 70 days later, the customary interval required for the mummification process. One such high official was Maya, the overseer of works in the Place of Eternity (the royal necropolis), royal scribe, and overseer of the burial treasury, who appears to have felt some affection for the young pharaoh. In addition to supervising Tutankhamun's burial preparations in an unfinished and hastily appropriated commoner's tomb, Maya's personal sentiments are reflected in his touching funerary gift of this finely carved wooden ushabti figure, utterly unique in form, representing the pharaoh recumbent on a lionheaded bier.



109. **Lion Funerary Bedhead**. Reminiscent of a royal throne, the first of 3 ritual couches discovered in the Antechamber was flanked by a pair of gilded wooden lions (or cheetahs). Its 2 magnificent bedheads, identically sculpted in leonine form, were elaborately inlaid in blue glass with eyes of painted crystal. The bed was assembled in 4 sections inside the tomb, this ornamental head still bearing the remains of black construction marks on its neck. Standing too high for practical use as a bed and inscribed with the epithet “The Osiris”, the Lion Couch was apparently employed as a ritual bier during the pharaoh’s 70 day process of mummification.



110. **Ritual Couch**. This spectacular piece of furniture was probably the first thing that Howard Carter saw when he broke the seal of the tomb. Associated with Mehetweret, goddess of "the great flood," its matching heads were fashioned in the form of the revered cow goddess Hathor, their tall horns framing a pair of solar discs. The matching bodies, however, with their inlay of blue glass trefoils, evoke the celestial canopy associated with the sky goddess Nut. An inscription from The *Book of the Divine Cow* found in the Burial Chamber alludes to its sacred function as a solar barque for bearing the pharaoh to the heavens. Although commonly depicted in Egyptian tomb paintings, Tutankhamun's was the only furniture of this sort ever to be found intact. The individual ceremonial purpose of each of the 3 ritual couches was associated with a different animal deity. The careless mismatching of parts between them suggests that they were erected in haste. Hieroglyphs carved on the footboard promise the protection of Isis and the endurance of Osiris.



111. **Sacred *Udjat* Amulet**. Charms fashioned from stone, gold, glass, or faience, amulets were cherished possessions believed to provide magical protection. Often worn as jewelry, they were buried with the dead, usually wrapped within the bandages of the mummy. These talismanic objects took the form of hieroglyphs, emblems, figurines, and even vessels, however the 2 most favored forms were the scarab and the *udjat* ("that which is in a good state"). In the shape of a human eye (adorned with *kohl*) resting on a sign which represents the markings on a falcon's head, this amulet was identified with the magical protection of Horus, the falcon-headed son of Osiris. Symbolizing the eye lost by Horus while avenging his father's murder, the sacred image was widely associated with filial devotion. Regarded as a potent charm for warding off illness, the *udjat-eye* possessed the power to awaken the dead.



112. **Menkheret Carrying Tutankhamun**. The occult funeral rites, faithfully perpetuated by those who had long forgotten their remote origins, were primarily concerned with the various stages of the pharaoh's rebirth as the living god. In the Treasury, sealed in small, black wooden shrines and undisturbed since the ancient burial day was a collection of gilded hardwood figures ritually associated with what the ancients referred to as "the divine ennead which is in the Netherworld," of the 9 divinities of Heliopolis. Inscribed with the prenomen Nebkheprure on its black varnished base, this statue of the spirit Menkheret reverently bearing aloft the little pharaoh in his mummy shroud (wearing the red *deshret* crown) tenderly depicts the initial lethargy of the newborn divinity as he embarks, with the assistance of the gods, upon his journey beyond death.



113. **Statue of Tutankhamun on a Leopard**. This mysterious image of the pharaoh, wearing the *hedjet* white crown of Upper Egypt and riding on the back of a leopard represents his passage through the dark Netherworld. That these figures, as Howard Carter observed, "were supposed to have some form of magic inherent in them is evident, although their exact meaning in this burial is unclear to us." On his funerary pilgrimage the dead pharaoh would be transported on the head of a goddess, carried through the swamps on a papyrus barque to battle a demon god, and borne above his adversaries on the back of a guardian leopard. Having crossed the various thresholds of his journey he would emerge along with the rising sun, reborn as the new pharaoh. Discovered in the Treasury, draped in a linen shawl and sealed beside its twin in a black varnished wooden shrine, the ritual statue portrays the pharaoh walking with a long staff in one hand and a flail in the other. Although both men and women of the Amarnan royal family were depicted with curving breasts and slight paunches, the statue's low hips and feminine bosom suggest that it may originally have been intended for a woman and was reworked for Tutankhamun's funeral.





114. **Golden Mummiform Coffin**. Lying within the stone sarcophagus, facing the sunrise, were 3 nesting anthropoid coffins, each more magnificent than the one preceding it. The 2 outmost coffins were made of wood (the first of them identified as cypress) overlaid with gold foil and inlaid with elaborate *cloisonné* work. Their sculpted covers (here represented by a traditional Pharaonic mummiform coffin lid) bear the reliefs portraying the recumbent pharaoh as Osiris, embraced by the protective wings of Isis and Nephthys. Nothing in their features suggests that they were originally intended for Tutankhamun. To Howard Carter's astonishment, the third and innermost coffin was made of solid gold weighing 296 pounds, its ethereal gaze a result of the darkening of its inlaid alabaster eyes through the ages. Wearing the pleated false beard of divinity and the striped *memes* headdress crowned with the "Two Ladies" (the vulture and the cobra divinities), this dazzling mummy case is decorated in the classic Osirine style of the late New Kingdom.



115-116. **Royal Mummy of Pharaoh Tutankhamun and Funerary Bier**. The much anticipated opening of the third coffin, delayed by the sudden death of Lord Carnarvon, revealed the pharaoh's mummy which measured 5 ft. 4 in. in length. Wrapped in linen bandages enfolding over 150 carefully placed sacred jewels and amulets and liberally anointed with consecrated lustrations, his body had been badly damaged, its brittle tissue withered and blackened by excessive application of the very resins intended to preserve it. His face, protected by the gold mask suffered the least. Encircling his head was a splendid royal diadem (bearing a simple, knotted ribbon design) of gold inlaid with *cloisonné* and semiprecious stones. His fingers and toes were individually capped with plain gold sheaths and his feet were fitted with a pair of ornamental sandals made of gold. As the priceless treasures on Tutankhamun's person were removed by Carter, the youthful pharaoh's fragile remains were senselessly torn to pieces. A second examination of the mummy in 1968 revealed possible evidence of a fatal blow to the skull behind the left ear.





117. **Canopic Stopper**. In the Treasury, within the golden shrine guarded by the tutelary goddesses, was an alabaster Canopic chest in which the pharaoh's mummified viscera were stored. Each of its 4 hollows held a miniature gold coffin, containing the embalmed liver, lungs, stomach, and intestines of Tutankhamun. These compartments were topped by detachable alabaster (calcite) stoppers, each in the form of a small bust wearing the pharaoh's finely modeled portrait, his youthful features delicately highlighted with paint. Although these effigies bear him in a striking resemblance, it has been suggested that they were originally prepared for the burial of an enigmatic Ankhkheprure (or Smenkhkare) which now appears to have been ritual throne names referring to Nefertiti and not another individual.



118-121. **Canopic Caskets**. Made of beaten gold inlaid with *cloisonné rishi* (or feather patterns), these 4 miniature anthropoid coffins held the mummified internal organs of the pharaoh. Appropriated from leftovers of another burial and refashioned for Tutankhamun's funeral, the caskets were housed in the alabaster Canopic chest. Magic inscriptions chased on the gold interiors of the coffins revealed cartouches originally representing the names of Ankhkheprure Nefernefruaton (Nefertiti) which had been reinscribed for Tutankhamun. Another small wooden casket found in the Treasury revealed the sentimental offering of a pleated lock of hair from the pharaoh's grandmother, Queen Tiye. Nearby, a pair of small coffins of a less ornate design contained the mummies of the 2 stillborn daughters of Ankhesenamun and Tutankhamun, one pitifully deformed by congenital spina bifida and scoliosis. "Had one of those babes lived," Howard Carter was to speculate, "there might never have been a Ramesses."



123. **Bes Unguent Vessel**. Inscribed with the royal cartouches of Tutankhamun and Ankhesenamun, this whimsical alabaster unguent vase, with its inset ivory tongue, is fashioned in the form of the lusty household deity Bes. A divinity of the hearth with no temple of his own, this deformed dwarf spirit was revered in the humblest of homes. The god of marriage and domestic bliss, Bes was often portrayed as a lion. This vase was found in the Annex; its crown, torn off by the tomb robbers, still retained some of its original contents. Standing with one paw resting on the hieroglyph that represents protection, the figure was believed to possess the power to ward off evil influences. Besides the scheming vizier Ay, another treacherous element in the pharaoh's court was the powerful general Horemheb, whose chief wife was Ay's daughter Mutnodjme (Nefertiti's younger sister), claimed the throne. With the help of the Amun priesthood he immediately embarked on a ruthless campaign to deface and usurp all monuments to the gods erected by the Amarnan royal family. Employing the faithful Maya as his overseer of finance, Horemheb (who was to succeeded by Ramesses I) proceeded to sack the tombs of his heretic predecessors with a vengeance, leaving only Tutankhamun's treasures untouched. He had already done everything in his power to eradicate all memory of the young pharaoh's reign. Buried under the desert sand, Tutankhamun's name would be forgotten. Sealed with the darkness of his tomb, however, the pharaoh's fantastic ritual equipment had been assembled to safeguard his immortality.



124. **Alabaster Ibex Vase**. This graceful alabaster ibex, inscribed with the pharaoh's cartouche, bears no magical formulas or spells, no sacred association with a deity, nor any apparent ritual function whatsoever. One of Tutankhamun's personal possessions, this charming unguent vase reflects the innocent tastes of an adolescent whose fondness for hunting game was typical for his age. Decorated with an inlaid tongue of pained ivory and a single curving horn of genuine ibex, it held a small vase which was wrested from its back by the ancient robbers for its valuable aromatic contents. The first robbery penetrated the Antechamber and its sealed adjoining Annex, which were stripped of their most easily transportable treasure by thieves whose familiarity with the tomb suggested they had probably placed the objects there themselves. Although the necropolis guards re-secured the pharaoh's tomb, it was soon violated again. Reaching the sealed Burial Chamber and the adjoining Treasury before they were finally caught, the sacrilegious intruders were most likely taken into the desert and impaled on stakes, the traditional penalty for such an offense. Throughout the centuries that followed, the desecration of the other pharaoh's tombs resulted in the reburial of over 30 royal mummies together in a hidden underground sepulcher by the last rulers of Thebes (around 1000 B.C.) during the 21^{st} Dynasty. Obliterated from memory and buried in the bedrock 13 feet beneath the grand entrance to the tomb of Ramesses VI, Tutankhamun's humble sanctuary alone was spared for over 3 millennia.



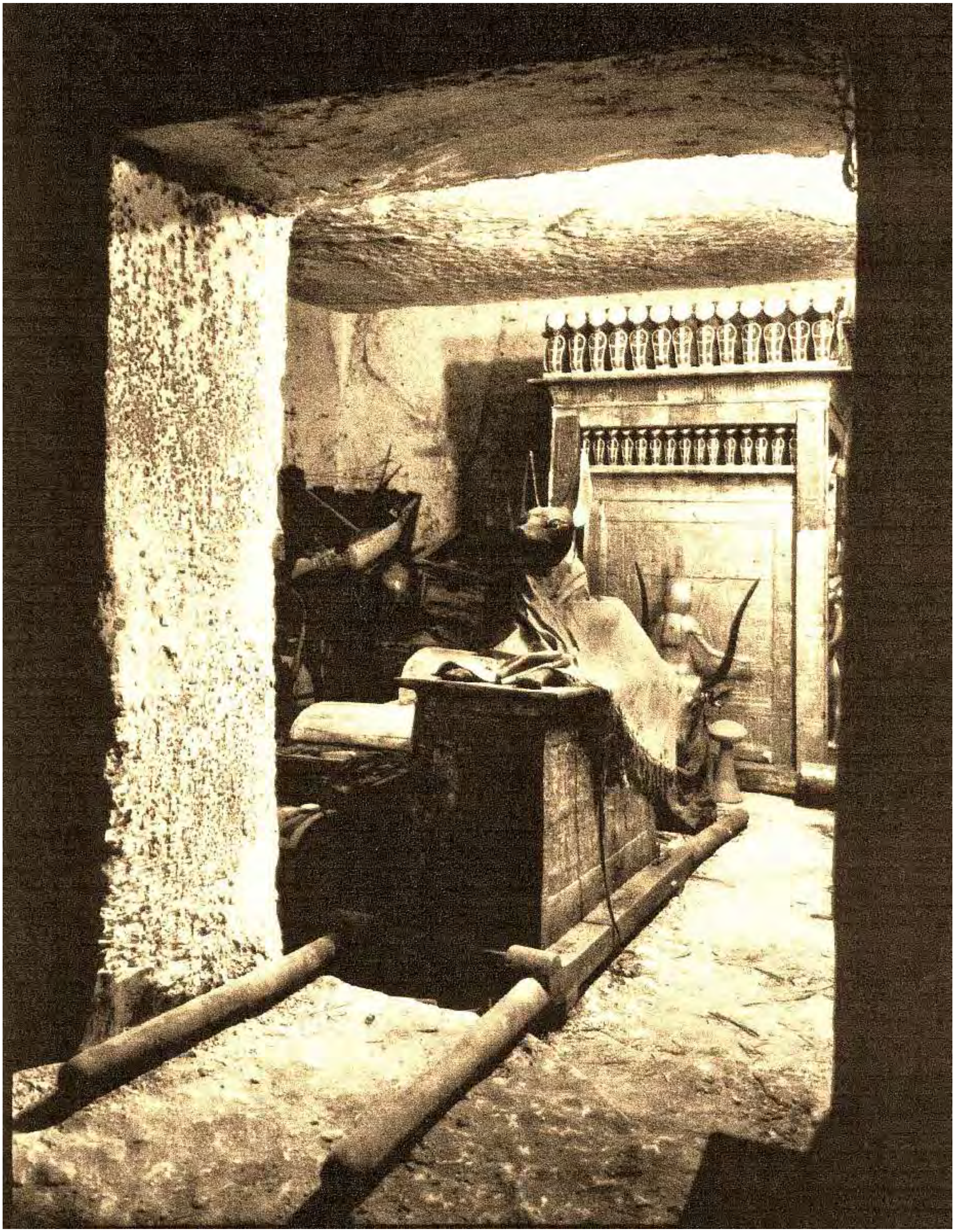


125. **Wishing Cup**. This stately drinking chalice, carved from a single block of alabaster, represents a blooming white lotus flanked with handles sculpted in the form of blue lilies, each surmounted by a kneeling figure of the god of eternity, Heh, resting on the sign for infinity and holding the hieroglyphic symbols for 100,000 years of life. It was found directly inside the tomb entrance, apparently the last object to be placed by the burial priests (or abandoned by the graverobbers). Called a "wishing cup" by Howard Carter, the chalice is inscribed with the pharaoh's royal cartouches and bears a blessing engraved in a band around the lip: *May your spirit live and may you spend millions of years, you who cherish Thebes, sitting with your face to the north wind, you eyes gazing upon joy.*

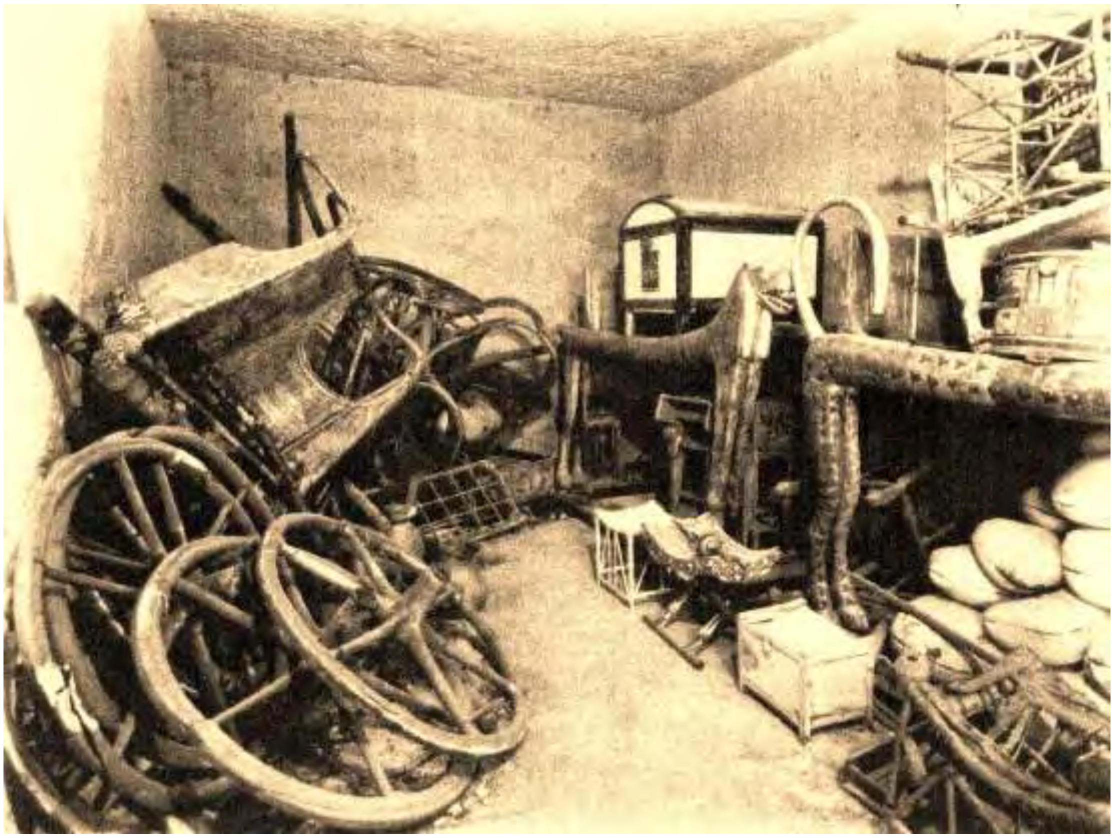


126. **Bust of Tutankhamun on a Lotus**. While Howard Carter was locked out of the tomb by the Egyptian government, an official inventory of its separately stored contents revealed this painted wooden bust of the young pharaoh, undocumented and previously unknown to the authorities, suspiciously concealed inside a small wooden box. Bearing the misleading emblem of the English vintners Fortnum & Mason, it was obviously prepared for shipping. Carter's embarrassed explanation was that the sculpture had been found in the rubble filling the tomb's corridor (where it had presumably been abandoned in antiquity the fleeing robbers) along with a number of other objects that were "not yet fully registered." The portrait faithfully captures Tutankhamun's elongated platycephalic skull, a common feature among members of the inbred royal family of Amarna. A touching likeness of the young pharaoh, the sculpture represents him as the solar deity emerging from the corolla of the primordial lotus at the moment of creation. As a ritual object it symbolizes his divine rebirth every day with the rising sun. After more than 30 centuries of darkness, the pharaoh's long night ended in 1922 with the first gleam of sunlight from Howard Carter's breach in the tomb's sealed entrance: *At first I could see nothing, but presently, as my eyes grew accustomed to the light, details of the room within emerged slowly from the mist, strange animals, statues, and gold – everywhere the glint of gold.* Placed there before the rise of Athens and Rome by priests whose ancient civilization believed that to speak the names of the dead is to make them live again, these *wonderful things* invoked an astonished worldwide reception of the long forgotten boy pharaoh Tutankhamun, who spent his life making images of the gods" and whose name indeed lives again as the most celebrated of Egypt's ancient god-kings.

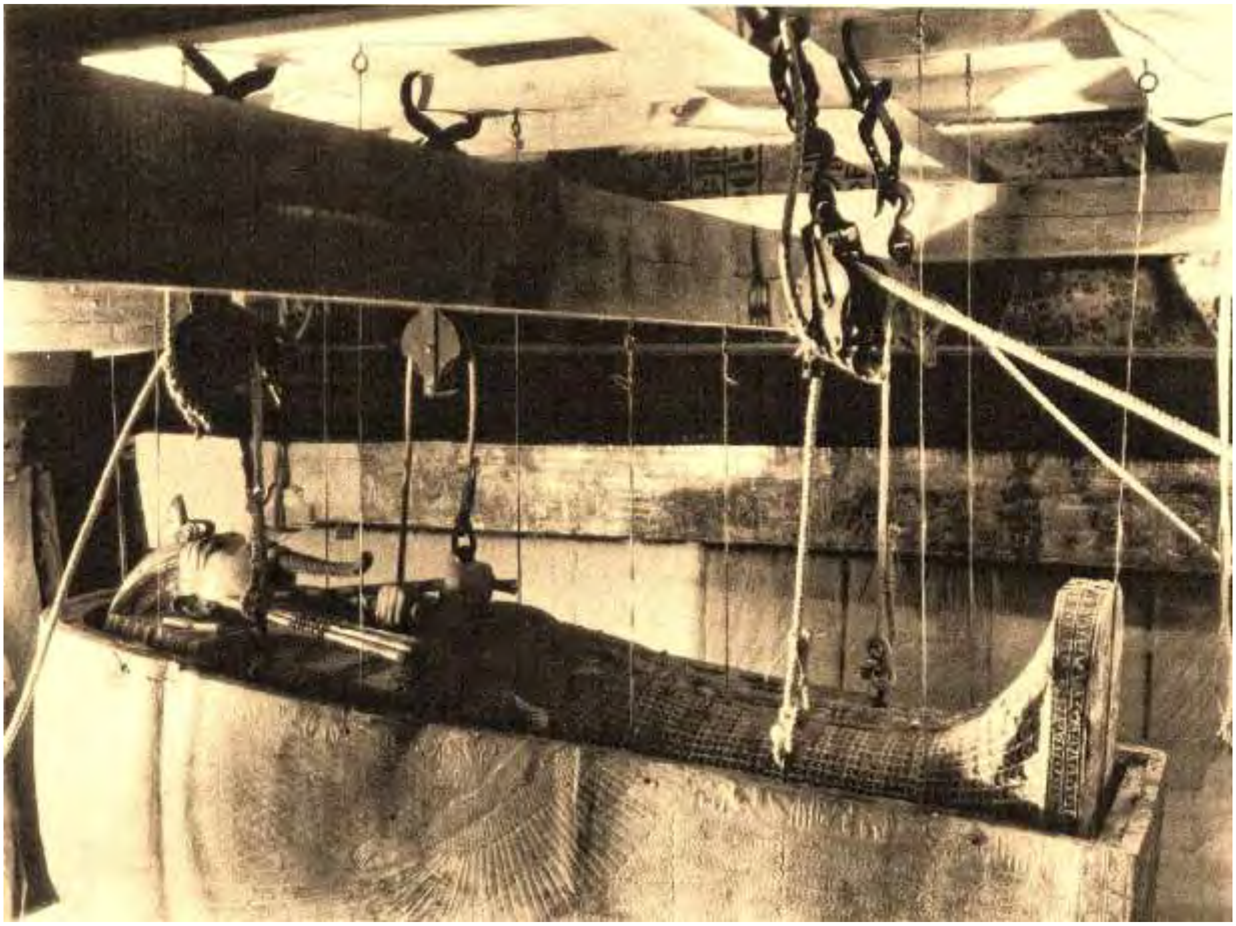









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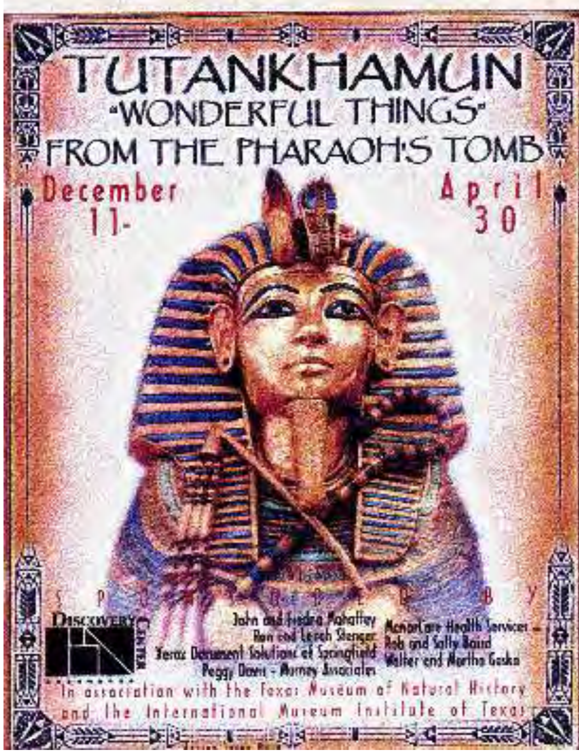


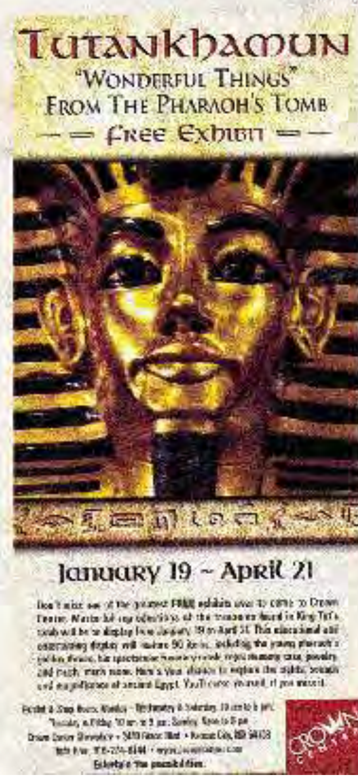

Thank you for observing the following rules of behavior for this exhibition:
Do not touch the artifacts.
Parents/guardians must hold hands of children age 4 and under at all times.
No flash photography.
Do not cross barriers.
No running.
No food or drink.
This is not a hands-on exhibit.
Replicated treasures created by artisans from the Pharaonic Village in Cairo,


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